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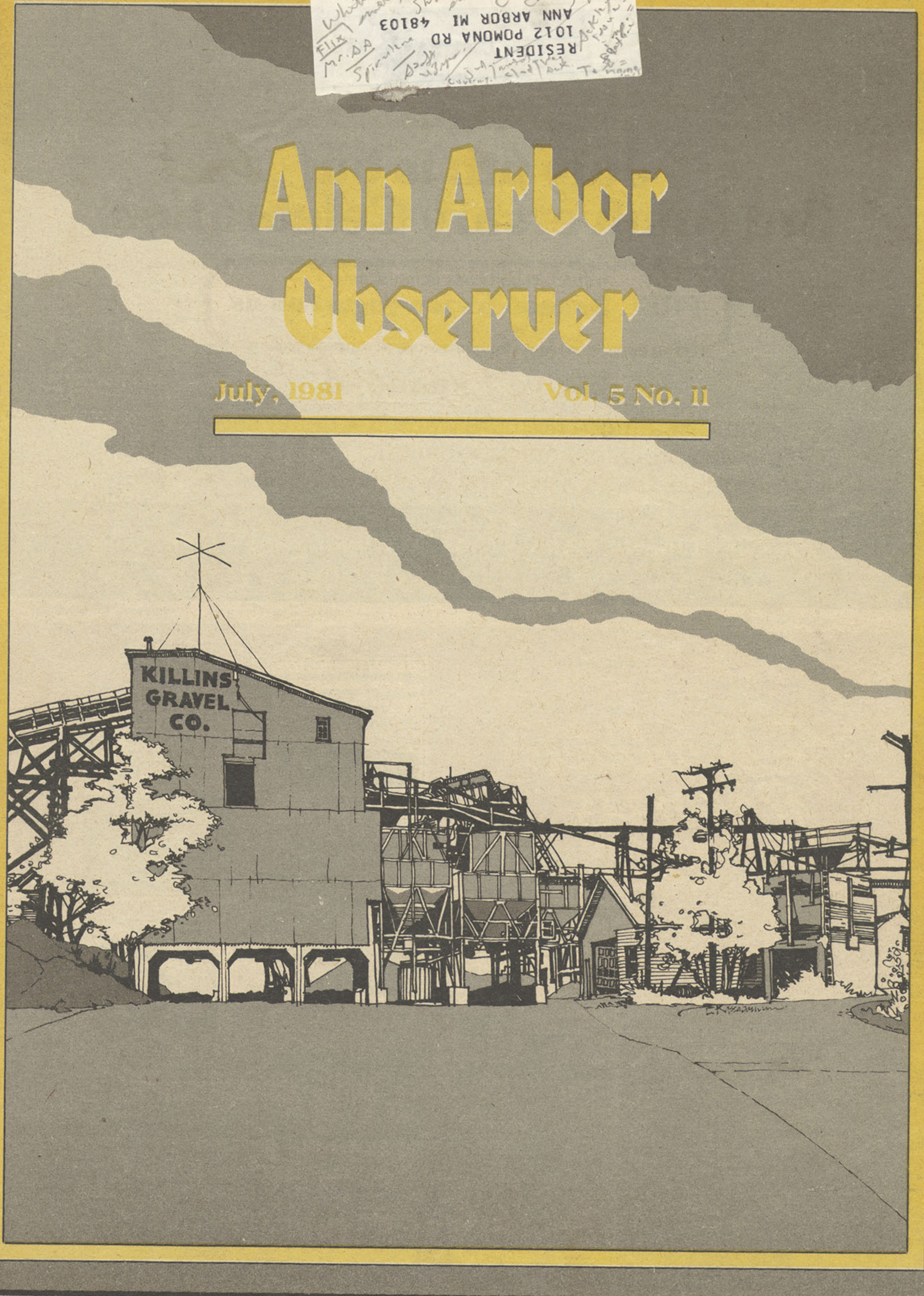
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July, 1981 Vol. 5 No. 11

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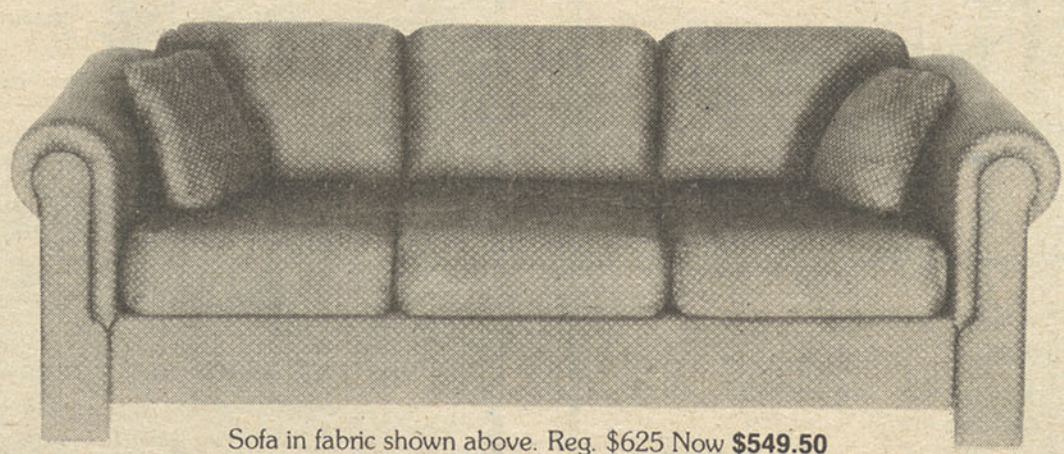

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July, 1981

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Drawing by Doug Kassabaum.

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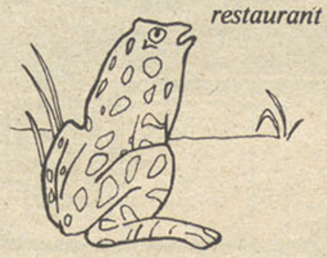

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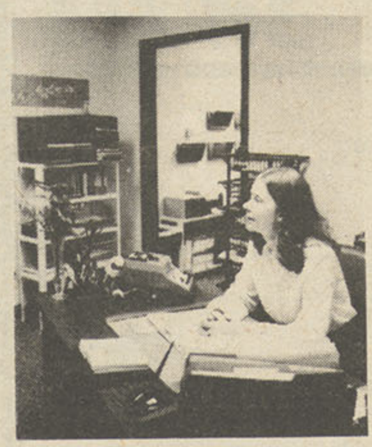

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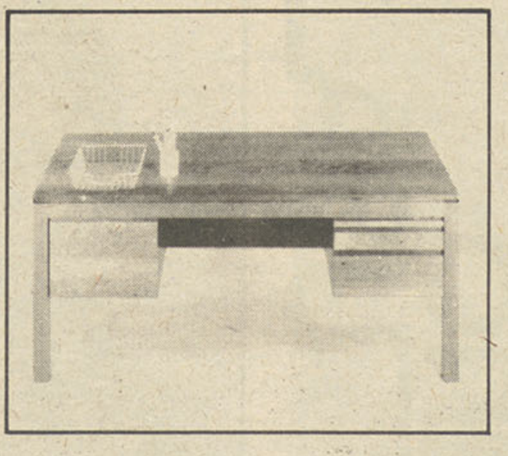

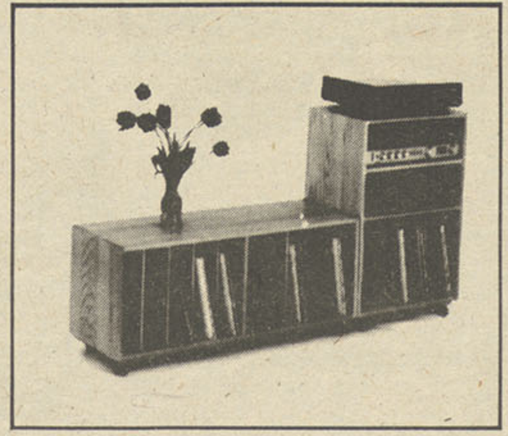

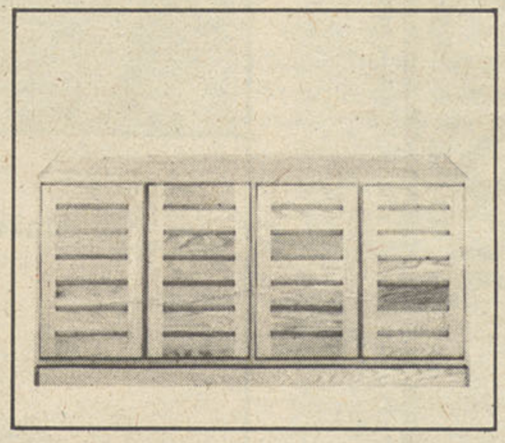

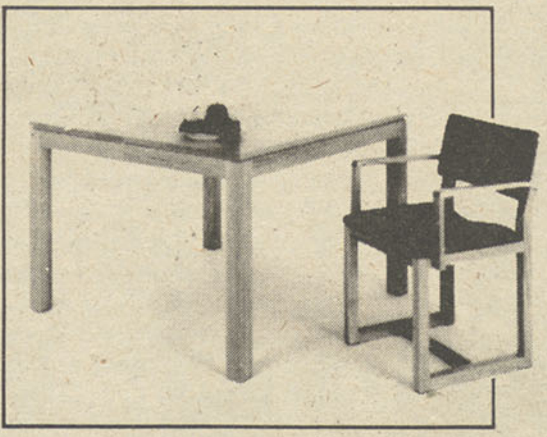

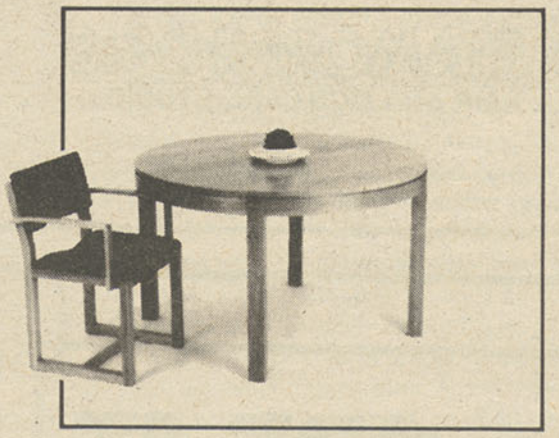

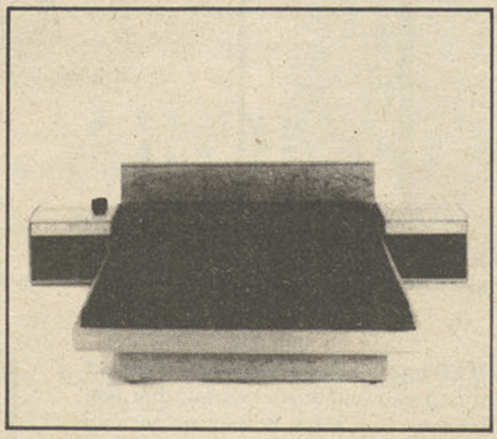

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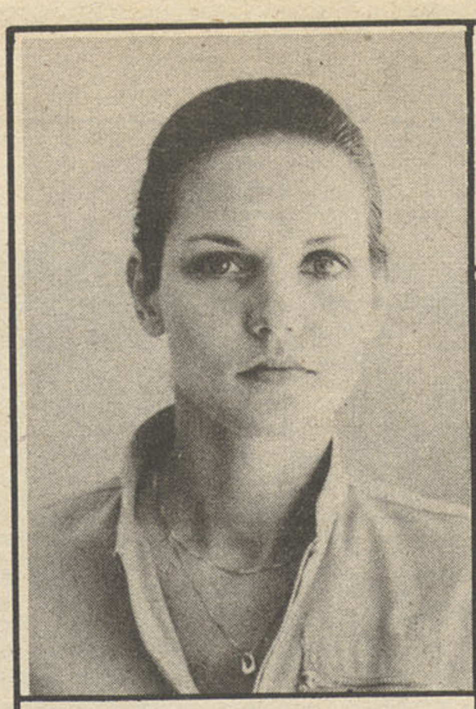

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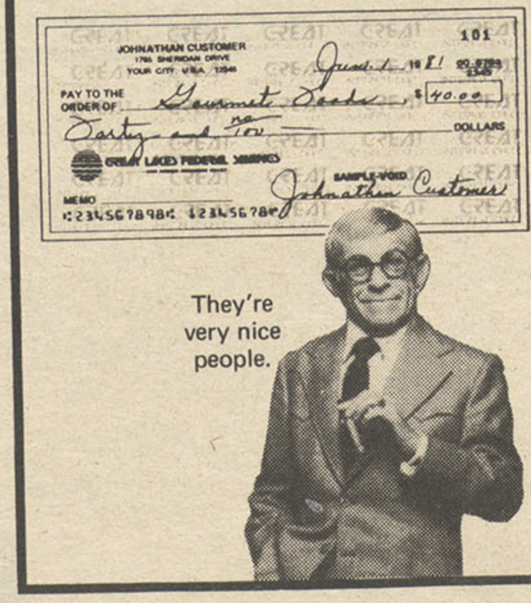
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AROUND TOWN

Spirulina Comes to Town

Fifteen people gathered at the Yoga Center on Ann Street at 7:30 on June 15, drawn by announcements of a demonstration of spirulina, described as "nature's fastest-growing food and most concentrated form of nutrition." The audience was diverse, ranging from a male hippie with painted toenails to a health food enthusiast who seemed to be approaching seventy. Most of the fifteen were still there when Jim Goohs arrived an hour late from Detroit to introduce us to the world of spirulina.

Wearing sandals, orange pants, and a short reddish beard, he carried boxes filled with spirulina, along with a slide projector and some pamphlets printed in four colors on glossy paper. Goohs told us that he had been into spirulina for about a year. When he first heard about it, he said, his reaction was, "Far out! It's got a good vibration to it; it's got the right vibration to it; I think I'll get into it myself." Spirulina, he lectured, is a spiral-shaped algae cultivated in vast ponds, mostly in Mexico, Japan, and Taiwan. The spirulina he promoted was Dr. Christopher Hills' Potentized Spirulina. Dr. Hills is a long-haired, bearded, bead-wearing Englishman who lives in Boulder Creek, California, where he has founded the University of the Trees. Dr. Hills explained to us by a tape recording and accompanying slide show that spirulina is nature's most concentrated food form, that it contains all the essential amino acids, that it has the highest concentration of B-12 of any known food, and that it has almost five times the useable protein of a like amount of sirloin steak. Dr. Hills has taken this remarkable food and applied to it a homeopathic process he has pioneered called "Supersensonics." The resulting "Potentized" spirulina is twice as effective as the non-treated variety, he says. The tape Goohs played was full of Hills' allusions to the "light force," and numerous slides of sunrises or sunsets were shown as Dr. Hills intoned, "The power of light is free to all, but few can harness it. . . . There are some who seem to have the very power of light in their hand." To a rising crescendo of chanting, the tape ended with Dr. Hills saying, "I hope the imprisoned light will draw us closer soon. May the light force be with you."

Goohs then asked everyone to close their eyes and pay attention to their breathing before handing out the advertised free sample of spirulina which came from a small plastic bag that was handed round. The pinch of dark green powder that we extracted had the smell and taste of powdered seaweed. Dr. Hills' spirulina is also available in tablet form, and Goohs had bottles of it with names such as "Snake Bladder High" and "Spermfire Tablets." The audience was told that if one wanted to pursue spirulina further, one could become a distributor, selling to friends and neighbors on the Amway model. Or one could, if truly committed, become a "Spirulina Missionary" and carry tablets of spirulina to the hungry and oppressed people of the world.

If neither entrepreneurial nor missionary endeavor was to one's liking, one could simply buy spirulina for one's personal use from Goohs. One dollar, he explained, buys enough spirulina to meet a full day's need. By the time we left, there had been no takers.

Ann Arbor after 43 Years

"The peonies are gone" was the first thing Betty Young said when we pulled up in front of her former family home at 1206 Seneca, a tree-lined one-block-long street just off Geddes Avenue. It had been forty-four years since Mrs. Young, a tall, white-haired woman of seventy, had been in Ann Arbor. She had lived here from 1925 to 1937, attending University High School and then the U-M. After college she married Donald Young, a faculty member in the U-M School of Engineering. In 1937 the late Mr. Young accepted a teaching position at Stanford, and Mrs. Young has lived in California ever since. A handsome woman with a golden tan, she continues her career teaching children with severe reading problems.

In June, Mrs. Young was here visiting her old friend Margaret Everett, and we went with her on a brief tour of the city. Still looking at her parents' home on Seneca, she commented on the tricks a person's memory can play. "But I thought it was a large house!" she exclaimed. "And I could have sworn it stood at the back of a deep lawn. Why, it's really very near the street. The street looks old and hemmed in, now the trees have grown so. This whole neighborhood looks so old! It was new when we lived here." Mrs. Young was fourteen when her father, Charles Fagg, an insurance executive in Detroit, moved his family from Birmingham to the newly-developed suburban east side of Ann Arbor. A number of prominent professors lived in the neighborhood then, including chemist Moses Gomberg, historian Wilfred Shaw, and Joe Bursley, mechanical engineer and the first U-M dean of students, father of longtime state senator Gilbert Bursley.

"Stadium Boulevard didn't exist when I was a girl," Mrs. Young recalled. "Over on that side of town was something we called the cut-off. We used to race cars ninety miles an hour on the cut-off. You'll think we were wild, but we were really very protected, very good children.

"While I was in college here there was an auto ban; students were not allowed to drive cars. Town students were allowed to drive when their parents sent them on errands. We all made sure we had something in the car that would prove to a policeman that we were on an errand. I always kept a swatch of material with me so I could claim to be going to Muehlig's to get matching thread for my mother.

"I started dating my husband, Don, while I was in college. I remember going to dances with him at Walled Lake. And we went to extremely dressy dances at the Union. Don even wore tails.

"After my graduation we were married, and our first apartment was on Huron. I can't believe they've torn it down," Mrs. Young remembered as she gazed at the Rackham Building that stands in its place today. "Ann Arbor is such a lovely city," she continued. "I think it's wonderful the way you've controlled its growth. There are still lots of open spaces. We have none in Palo Alto. I don't think there are two empty lots left there. I like the way you've kept the big apartment complexes at the edge of town. I think North Campus is handsome. I love the greenness of everything—I've missed that in California, though we have our own kind of beauty. I've also missed the streams and lakes you have. But I'd forgotten how pale people here are. We Californians live in the sun, you know.

"Now I'm going to spend the day with my old high school friend, Winifred Hall Favreau," Betty Young concluded, and she was off.

School Elections' Shifting Pattern

Ann Arbor voters elected two conservatives and a moderate to the school board on June 8. The victories of Jim White and Bob Foster preserve the conservatives' five-vote majority on the nine-member board. However, the top vote-getter in the election was retired county parks director Bob Gamble, who ran as a moderate with supporters in each camp. Voters apparently liked Gamble's frankly "bi-partisan" campaign and his desire to lessen board polarization.

The defeat of incumbent Donna Wegryn dismayed liberals. A conscientious trustee, Wegryn took more interest in the particular problems of constituents than in policy matters. She had often intervened with the school bureaucracy on behalf of parents with problems. Her loss probably means at least two more years of conservative rule on the school board, because in next year's school board election, the three seats up for grabs are now held by liberals. A supporter attributes Wegryn's 660-vote loss to Foster's outstanding showing in the Bader and Lawton school areas and to his 600–200 vote edge in absentee ballots. Scare tactics also hurt Wegryn. When one man told a conservative friend he was supporting Wegryn, the reply snapped back: "Why? Are you for busing?"

Voters began to pick and choose among the candidates this year, moving away from the block voting patterns in the last two elections. While moderate Gamble tallied ahead of two conservatives, a third conservative candidate, Beulah Saunders, came in fifth, sandwiched between liberal incumbent Donna Wegryn and young David Wolfe. The controversial Saunders lost despite a favorable but erroneous *Ann Arbor News* editorial the day before the election. *News* editorial writer Roy Reynolds implied that Saunders had liberal support, overlooking the fact that she had clearly lost it when she switched to the conservative camp early in her campaign. In any case, Saunders' loss and Gamble's win broke up the block voting of recent years when most voters seemed to select well-defined slates of candidates. Three conservatives had led as a group in 1980 and trailed as a group in 1979.

Another change in this election was the closeness of the overall race. Only 1,050 votes separated winner Gamble from eighteen-year-old David Wolfe, who came in sixth. In contrast, last year 4,400 votes separated the leader from the sixth-place candidate. In 1979 the spread was almost as wide.

One clear cause of the bunching of this year's votes is that liberals got out a higher percentage of voters than they did last year. They helped to put winner Gamble in first place, and they also gave incumbent Wegryn one to two hundred more votes than they gave last year's top liberal candidates. Meanwhile, conservatives, despite the energetic organizational efforts of Clem and Margo Gill, failed to get out as many voters as last year. Jim White, this year's top conservative, was 2,000 votes behind last year's leader,

School Board Elections Have Become Closer

	1979	1980	1981
Total Votes	7,920	11,702	11,337
8,000			
		7,805 - Barhydt	
7,000			
		6,103 - Weinhold	
6,000			
			5,828 - Gamble
		5,767 - Raeder	5,776 - White
			5,679 - Foster
			5,019 - Wegryn
5,000			
	4,948 - Dannemiller	4,882 - Johnson	4,803 - Saunders
		4,785 - Vaughn	4,764 - Wolfe
	4,142 - Pollack		
4,000			
	3,896 - Powell		
	3,525 - Weinhold	3,425 - Gunn	
3,000			
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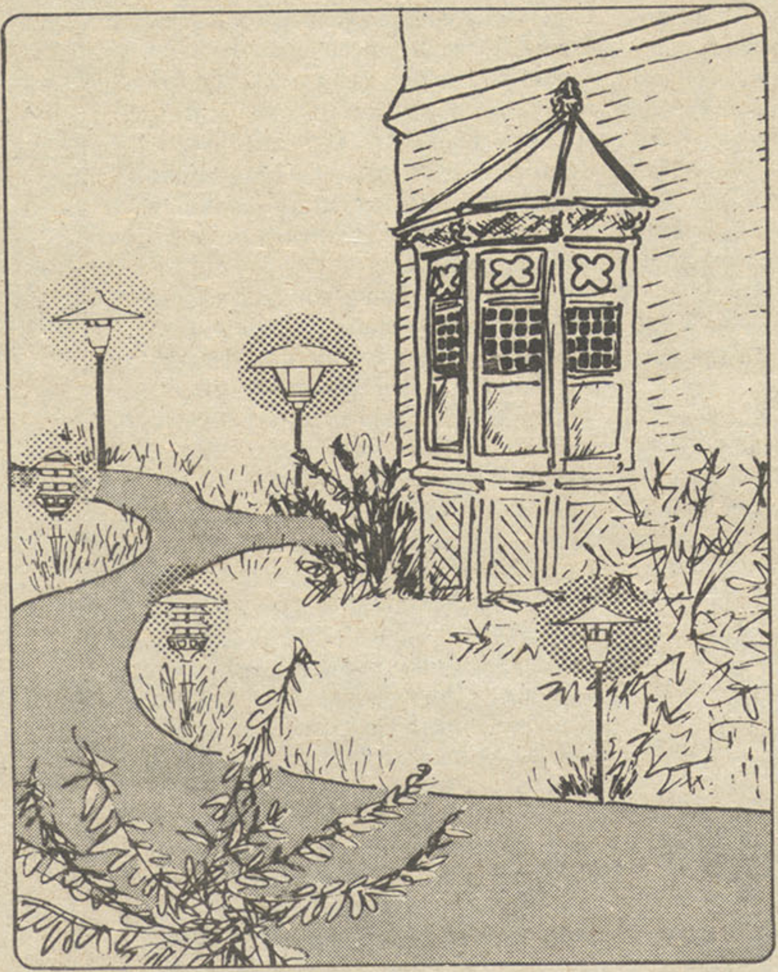

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Wendy Barhydt, and 300 votes behind '80 runner-up Paul Weinhold.

% [illegible] omitted – 1770 to 1,597

Choosing Mr. Ann Arbor

Twelve grown men rubbed baby oil over their shaved, muscular bodies in preparation for the prejudging in the first Mr. Ann Arbor Contest, which took place at Forsythe Junior High on June 11th, as a dispute of sorts was being played out in the auditorium next door. Jeff Barnett, a self-described "interior landscaper" by profession and a body builder by avocation, had brought his baby oil and his bikini briefs to Forsythe but not his driver's license or any other form of identification that would satisfy jury chairman Dick Cavaler that he lived within a twenty-five-mile radius of Ann Arbor, as contest rules demanded. While Jeff warmed up with the other contestants, his wife, Dawn, emptied her pocketbook on one of the auditorium tables, amply proving who she was and where she lived and even that she was married to Jeff. But she did not satisfy Cavaler, a short irritable man in thick-rimmed glasses and a short-sleeved yellow shirt, that Jeff lived with her. When Cavaler had curtly dismissed all her offerings, Dawn decided to drive home to see if she could find something that would satisfy Cavaler. Jeff had been working out for six months, living mostly on a body builder's diet of unsalted peanuts and riasins in preparation for this day, and Dawn did not want to see him cheated of it.

Dave Mersch, a twenty-two-year-old, 192-pound IBM technician who works out three hours a day, six days a week, had no doubt about the outcome of the evening's contest. "I'll be the one who's getting the first place trophy," asserted Dave, whose self confidence was as pumped up as his muscles. When the name of Arnold Schwarzenegger came up, Dave brushed it aside. "I'll beat Arnold Schwarzenegger," he assured a listener. Arnold could wait for another day, but Kirk Filsinger and Mike Sears would not. Filsinger, an EMU criminology student, and Sears, a one-time Las Vegas Casino guard who now works full time at body building, were acknowledged by the other contestants as the only real obstacles in Mersch's path to become Mr. Ann Arbor.

By 8 p.m. close to 300 people had paid the $2.50 admission, and the evening's spectacle got under way. To start, each contestant did a pre-arranged routine to music. The twelve entrants had brought cassettes of the music that they had rehearsed to. But the cassette player would not work. So they were forced to go through their routines to pieces of music that contest organizer Steve Hinz had available on record. The audience's shouted comments and applause sounded about the same as they do for a female beauty contest: raucous and definitely sexual in nature. The audience was, in fact, remarkable for the large proportion of good looking, slenderly built

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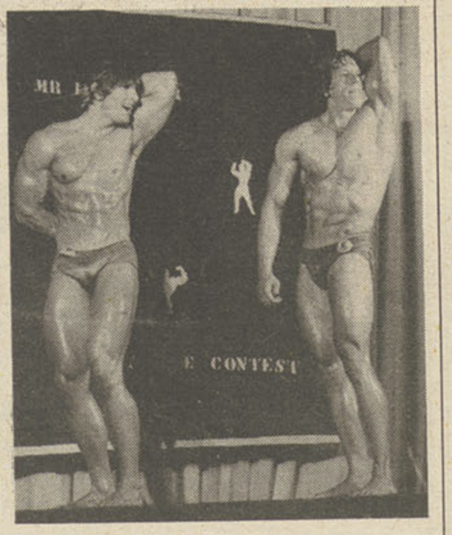
and carefully coiffed young women in it.

The widely-circulated flyer advertising the contest had tantalized the curious by promising that prizes would be awarded for all seven body parts. What were these seven body parts? They turned out to be only five: best legs, arms, back, chest, and abdominals, always referred to as abs. Groups of two or three finalists, chosen in the prejudging, were summoned on stage to show off a particular body part to best effect. Jury Chairman Cavaler instructed the contestants on what particular set of muscles he wanted to see. "I want to see a leg bicep," he'd say, or "Let's see a back lat spread," or even, "Starting from the hands on the head, come down to a double biceps from the rear". The contestants followed Cavaler's instructions without hesitation. The jargon Cavaler used didn't sound strange to them; they probably do a couple of hundred back lat spreads a week. Still confident, Dave Mersch was called onto the stage as a finalist to show off his legs, arms, back, and abs. He seemed to pout when he wasn't called upon to demonstrate while the best chest was judged.

PETER YATES



Mike Sears and runner-up Dave Mersch

After all the pumping and sweating and posturing was completed for the evening, the trophies were awarded. Dave Mersch won best arms, legs, back, and abs. Brad McQuiston, a twenty-one-year-old construction worker, not only had the best chest but was judged to be the best poser, and Kirk Filsinger was deemed most muscular. And Mr. Ann Arbor—that award went to Mike Sears of Pinckney, much to the astonishment of Dave Mersch and a large segment of the audience. "I couldn't believe it," said Mersch as he put on his clothes. "Four f----- body parts and second place. He [Mike Sears] didn't take no body parts; he didn't take nothing except first place." McQuiston was happy with his three trophies and fourth-place finish. "I got what I deserved," he said. "I should have cut up a little more. I knew I should have." State Physique Chairman Cavaler explained that a person is cut if he has good muscular definition, if you can clearly see the muscle through the skin. Brad had the best proportioned body in the contest, Cavaler explained. If he had been as cut as Dave, Mike, or Kirk he would have taken first place.

And Jeff Barnett? He finished sixth. "I've got my papers, my tags, and I've had all my shots," said Jeff, who explained that he had eventually gained admission to the contest by pointing out his name in the phone book. "I'm Mr. 2640 Towner," said Jeff with a smile, as wife Dawn hugged him.

Ackley on Reaganomics

The Reagan Administration has lately met with somewhat less success than it had hoped in getting its economic program through Congress. U-M economist Gardner Ackley is one observer who is not surprised by this. At 66, the former chairman of President Johnson's Council of Economic Advisors has witnessed more than a few booms, downslides, recoveries, and periods of directionless drift in the nation's economic fortunes. Ackley is not at all impressed with the political or economic astuteness of Reagan's claim that we are in a time of national economic peril and crisis. Nor does Ackley seem especially worried about even the short-term damage this "economic foolishness," as he calls it, might cause.

When we dropped in on him in early May at his second-floor office in the Economics Building (the oldest classroom building on campus), Ackley stated his views with an understated reserve born of long experience with both the vagaries of the political process and the trickiness of his own professional discipline. Dressed in sportscoat, tie, and trousers in not-quite mismatched greens, browns, and greys, he folded his hands contemplatively behind his head and spoke in a quiet, Midwestern voice that was by turns impassioned, dryly explanatory, and slyly ironical, cutting a figure that was both professional and grandfatherly.

Ackley blames the unusually severe bad times of 1979–1980 on the coincidence of a variety of factors: the normal recessionary tendencies of the business cycle, anti-inflationary measures that prevented the government from combatting the recession effectively, the OPEC price hikes, and the auto industry's failure to adapt to changing market conditions. These are all severe problems, Ackley acknowledges, but he doesn't believe one must resort to "voodoo economics" to explain or combat them.

Inflation, Ackley feels, is our most serious, and most baffling, economic problem. "Inflation doesn't hurt us the way most people suppose," he explains. "It doesn't directly reduce our real incomes because for the most part we all receive proportionally higher wages. Its real costs are pretty hidden and difficult to pin down. Extended periods of inflation provide incentives to speculations and lead to a pervasive diversion of intelligence and investment from productivity to speculation." Much of the damage done by inflation, he added, is in the economic slowdown that results from the usual methods for trying to stop it. "Many economists," he concluded, "believe that the cost of inflation is less than the cost of trying to get rid of it."

The problem of finding nonrecessionary ways to stop inflation has preoccupied Ackley for more than a decade, ever since the present inflationary spiral was set in motion by President Johnson's failure to heed Ackley's and other economists' recommendations to increase taxes to meet increased federal spending during the Vietnam War. Although Ackley believes that Johnson understood the economic necessity of a tax increase and ignored it solely for reasons of political expediency, he has no impulse to retreat behind an academic "I told you so."

Instead, he plugs away at the knotty problem of inflation. When we spoke with him, he had just finished a paper, "Inflation and Recession Policy," to be delivered in mid-June before the Western Economic Association. He argues for a refinement of the "jawboning" techniques employed with some effectiveness during the Kennedy and Johnson years to prevent inflation. This approach would call for increases in corporate profit taxes for wage increases that exceed certain guidelines, and for benefits for employers and/or employees who observe the guidelines. "There are all sorts of schemes for this," he points out. "None of them have been tried, but this approach does seem to hold out the greatest promise."

In Ackley's mind, Reagan's proposal, based on so-called "supply-side" theories to combat inflation with massive tax cuts, holds no promise for success. "Tax cuts in excess of spending cuts, which is what they are talking about, would have a small effect in encouraging increased productivity, but this would be far outweighed by its stimulation of demand. There is literally less than a handful of economists who think differently. This is an inflationary, not an anti-inflationary policy," he insists.

Ackley doesn't see much prospect for progress in the fight against inflation in anything less than a year. "If help is going to come, it certainly won't be from the Republicans now in Washington," he predicts, "and the Democrats are too demoralized and lacking in leadership to take any useful initiatives. The earliest positive pressure will probably come from the business and financial community, from conservatives scared by the irresponsibility of 'voodoo economics'."

What most deeply worries Ackley about inflation is its connection with the mood of the nation. "I feel in some general way that inflation is really a political problem," he says, "a consequence of our collective effort to get more out of the economy than it will produce. Everybody—farmers, unions, businesses—is trying to get something for nothing, at someone else's expense, but instead of redistributing income, this merely gives us inflation." The persistence of inflation may in large part be due, he suspects, to a gradual breakdown of our society's consensus-making institutions, especially the erosion of the power of political parties and the corollary emergence of single-issue politics. Ackley sees an increasing unwillingness in our political life to accept compromises, and he believes this is one of the major reasons for the appeal of simplistic solutions like Reagan's, solutions that seem to offer everything to everyone: less government, lower taxes, greater

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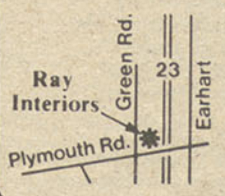

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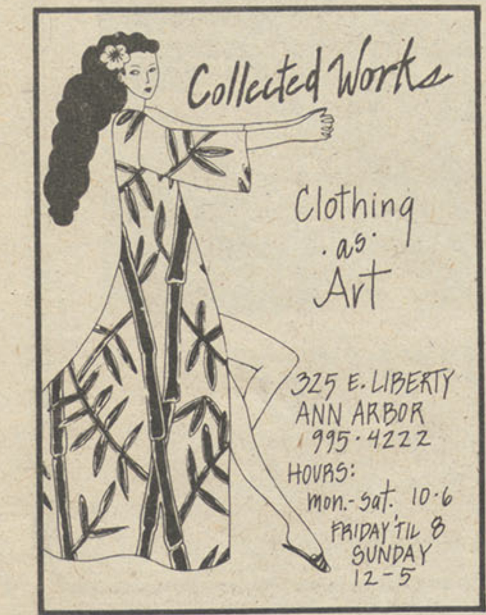
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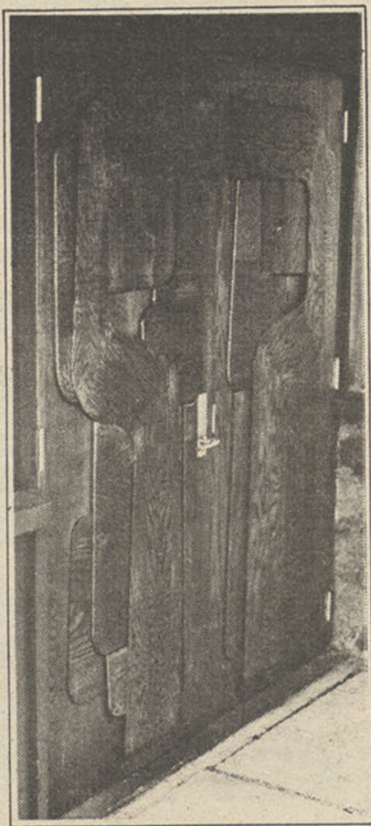
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Ackley offered to end our conversation on an optimistic note, observing that the quality of economic discussion in Congress has been tending steadily upward. But economic know-how is going to be of little help without the collective political will to match it, Ackley adds, and he is not at all optimistic that our political leaders will prove able to fashion such a pragmatic consensus.

The Chance of War

We also decided to check in with David Singer, the U-M political science professor engaged in research on the likelihood of war. Singer's office in the Mental Health Research Institute serves as headquarters of the Correlates of War Project, a systematic study of the conditions and events that have been associated with the incidence of war since 1815. In contrast to Ackley's contemplative, almost courtly reserve, Singer talks with a nervous, intellectual energy, overflowing into hyperbole and prankish humor. Clad in a polo shirt and baggy gardening pants, Singer perpetually rolled and rocked in his swivel chair as we talked. He clearly relishes both the intellectual challenge and the political controversy inherent in his work and states his views with a self-confident, challenging bluntness.

"The vaunted major Soviet military buildup is pure bullshit," he offers. "People don't want to understand that the Soviets are inefficient. Take strategic missiles, for instance. We put in the Minuteman system twenty years ago, and we've improved it gradually every year at a moderate cost. Meanwhile, the Soviets have had to spend much more money to install a whole series of new systems, and they're still looking for an adequate system. But people say we're behind because we haven't had a new system in years. That's just plain ignorance."

Singer believes that all land-based missile systems are worse than useless for national defense because they are a kind of weapons system that actually provokes war. "Policy-makers in both the U.S. and the U.S.S.R." he warns, "have still learned little about the need for weapons systems with a high deterrence to provocation ratio. This means weapons that have low pre-emptive or first-strike capabilities but high retaliatory characteristics, like manned bombers or submarines." The worse message we could send to the Soviets is that we believe we can initiate, fight, and prevail in a nuclear conflict, Singer believes. According to him, history suggests that this is the sort of message that starts wars, by persuading the other side that its only chance is to start fighting first.

No one on either side, Singer claims, now believes in the possibility of getting a decisive first-strike capability, but both sides still feel that their ability to intimidate the other with the prospect of nuclear aggression must be the cornerstone of their defense policies. The proposed MX missile system is merely the latest, and in Singer's mind the most dangerous, example of this thinking. "It's the most irresponsible system yet," Singer insists. "It's tremendously inflationary, ecologically destructive, and highly provocative. The idea that moving them around from silo to silo will make them invulnerable is a joke. The Soviets will just strike all the silos without worrying about which ones contain missiles and which are empty on a given day. So the MX would also serve as a magnet for a dramatically larger number of Soviet weapons in the event there is a war."

What message should we be sending the Soviets through our military policies? According to Singer, it should be something like this: "We fully share your view that nuclear war is not winnable, and we are not going to play chicken with you, but we are going to do what we have to so we can defend ourselves if we are attacked." Singer feels that the time is ripe for cooling down the incendiary nuclear arms race. "The Soviets, who are really worried by the prospect of a Washington-Tokyo-Peking axis, have half their forces pinned down in the Far East; they're bogged down in Afghanistan by severe logistics problems; they're having real troubles in Eastern Europe; and their economy is in a shambles," Singer notes. "All in all, they have very strong incentives to play a much more conservative, cautious military game."

But it's up to us to persuade the Soviets that we are willing to play a more cautious game with them, and Singer is only mildly optimistic about the prospects for that. "Reagan will probably begin by trying to adopt a policy of blackmail and bludgeoning," Singer speculates, "but hopefully his Administration will learn quickly. And there are some hopeful signs. The Administration backed down quickly on its talk about

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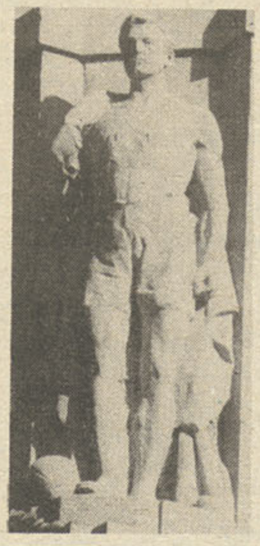
intervention in El Salvador, and it is slowing down on sending weapons to Peking. The Reagan people are ignorant but not dumb, and they don't appear to be arrogant and stubborn like the Carter people.

"They've had their fun," he concludes mischievously. "They've let the world know we're tired of being pushed around, and they've shown they're real macho guys. But now the picnic's over, and in the next six months they're going to have to start dealing with reality."

Test of the Town


BOB BRECK

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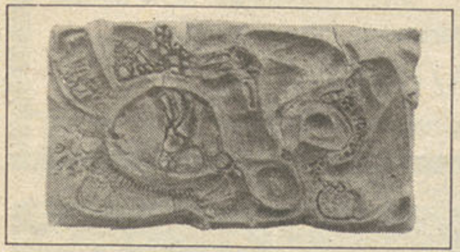
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Last month's mystery photo.

Last month's winners, Sally Shulman and Janet Iverson, knew that Ronald Coleman's bas relief entitled "Growth Plate" is in Liberty Plaza, by the stairway and just across from Community Newscenter. Non-winner Andrew Walder wrote that last month he turned to the "Test of the Town" page and immediately gave up hope of identifying the photo. "But this morning, while munching on Quiche Lorraine at the Pan Tree, I looked out the window, and lo and behold, there was this month's mystery photo staring me right in the face. It is not, after all, a piece of peanut brittle, but a wall sculpture."

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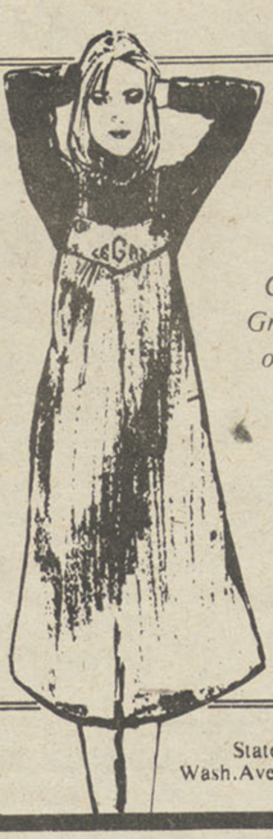

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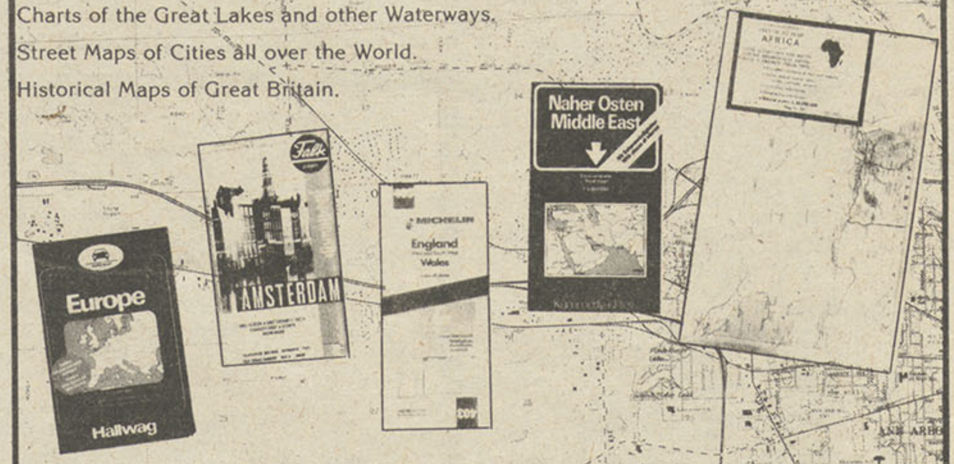

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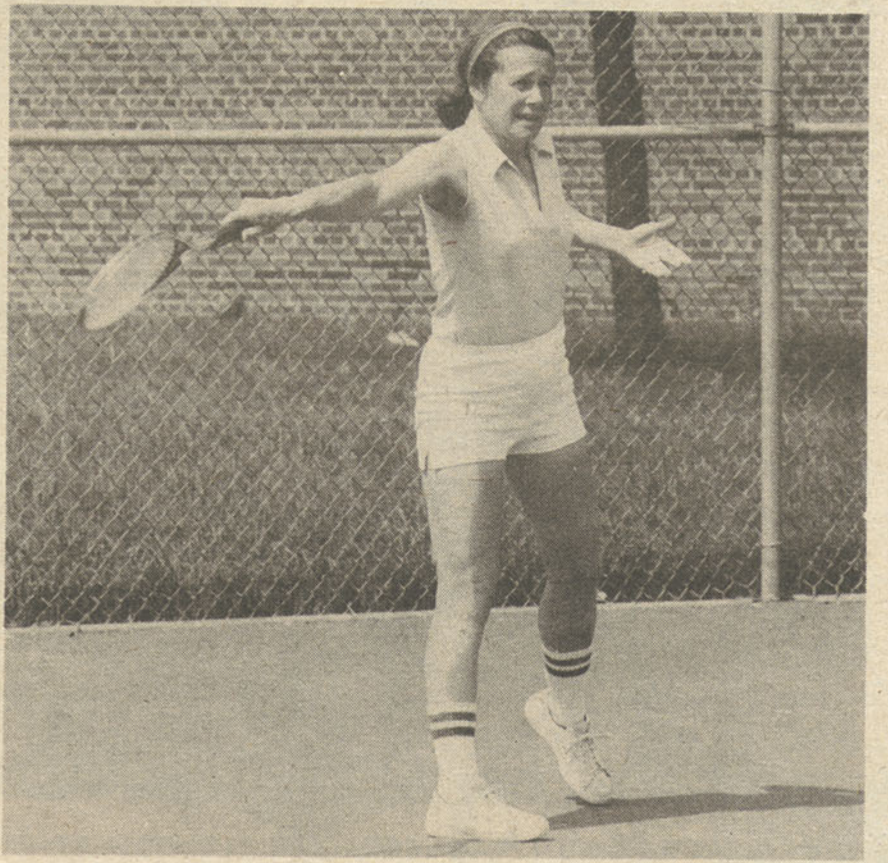
ANN ARBORITES

Theo Shepherd:

Portrait of an unlikely champ.



At 43, Shepherd defeats much younger rivals with a combination of disarming praise and unflappable control. "You watch her thrashing around the court," says one observer, "and it takes you awhile to realize her extraordinary degree of intelligence and control." Tennis runs in Shepherd's family—all the way back to her aristocratic Russian ancestors who played tennis with Tolstoy.

Theodora Gregorovna Bobrinskoy Shepherd ("Bunny" to those who met her over fifteen years ago, "Theo" to more recent acquaintances) is the forty-three-year-old tennis phenomenon who wins the Ann Arbor City Tennis Tournament nearly every year she plays (seven out of eight times) even in this age of female teenage tennis whizzes. A sturdily-built, five-foot-eight blonde, Shepherd has a visible joy in movement, and she cuts a distinctive figure as she goes around town on errands. Whirring by on a bicycle, she looks as importantly mounted and under as much control as she would on a horse. She walks purposefully, leaning into a long stride. She doesn't jog with a bored little bounce; she trots with a happy spring.

Still, she seems an unlikely match for first-rate women tennis players twenty and twenty-five years her junior. A tennis fan who has watched her in tournament play finds her technique surprising—an unusual mixture of psychology and ball control. "She doesn't look as if she can do it," he begins. "Here she is, in the finals against Leslie Van Houten, a fine player in her teens. Van Houten has a graceful and fluid style. She looks as if she's doing everything right. Shepherd has kind of an angular style, not particularly graceful. She seems to be chasing balls all over the place, almost like a ball boy. You watch her thrashing around the court, and it takes you awhile to realize her extraordinary degree of intelligence and control. She has no big, heroic gestures. She never gets flustered when she's down.

"Then you begin to notice that in mysterious ways she is slowly demoralizing her opponent, defusing Van Houten's killer instinct, disarming her, removing that kernel of meanness that's supposed to be a necessary ingredient in tennis competition. What is Van Houten to do? Here is a woman old enough to be her mother, who like many a mother kills with kindness. Every time Van Houten does something outstanding, Shepherd flashes her a congratulatory look. 'Incredible,' she murmurs when Van Houten places a ball brilliantly.

"When Shepherd gets the upper hand—and her balls start going to the sides and the back of the court as if they *have* to go there—you realize what an astounding variety of placements she can command. But instead of telegraphing a look of triumph across the net when she gets in a good one, her expression seems to say, 'Gee, that was lucky.' The winning stroke of a tennis match is often delivered like a slap in the face, but that isn't the way Shepherd does it. When she delivers the coup de grace, she stretches every muscle—calls on every last unit of energy she has and looks as if she may be just short of what she needs. When she places the winning shot adroitly, her eyes seem to say, 'Golly! I surprised myself.' "

Opponents unfamiliar with Shepherd's style have been known to become unhinged by it. One woman in state doubles competition had just about enough of Shepherd's combined niceness and adroitness. With an *Arrrrrgh!* of frustration, she let fly a stream of expletives and raged around the court throwing balls at people. "I don't approve of tantrums on the court," Shepherd says primly.

Shepherd's personality is girlish, her voice is high, and her speech is light with a slightly staccato diction. When she listens, her eyes are wide open like twin camera lenses set for time exposure. When she talks, there is a breathless, youthful eagerness about her.

Sitting in the large, high-ceilinged living room of the historic fieldstone Frieze house on Washtenaw opposite the famous painted rock, Shepherd tells how she came to play tennis, at the same time providing a glimpse into Russian history.

"My Russian ancestors played tennis well over a hundred years ago, and each generation has kept it up," she explains. "The Bobrinskoys—that's my maiden name—were landed aristocrats in Russia before the Revolution. The Counts Bobrinskoy are directly descended from Catherine the Great, in an illegitimate line. Remember the four Orlov brothers who helped bring her to power in the eighteenth century? Well, Gregory, the oldest and handsomest Orlov, was Catherine the Great's favorite lover. This has been in lots of movies. Catherine had more lovers than she could count, and when she gave birth, she usually had the children destroyed. But when she was carrying Orlov's son, she had a dream in which she said God told her to save this special child, which she did. That child was the first Count Bobrinskoy. She installed him on this huge estate where

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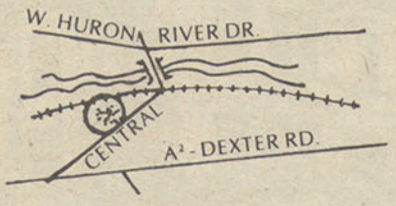

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ANN ARBORITES/continued

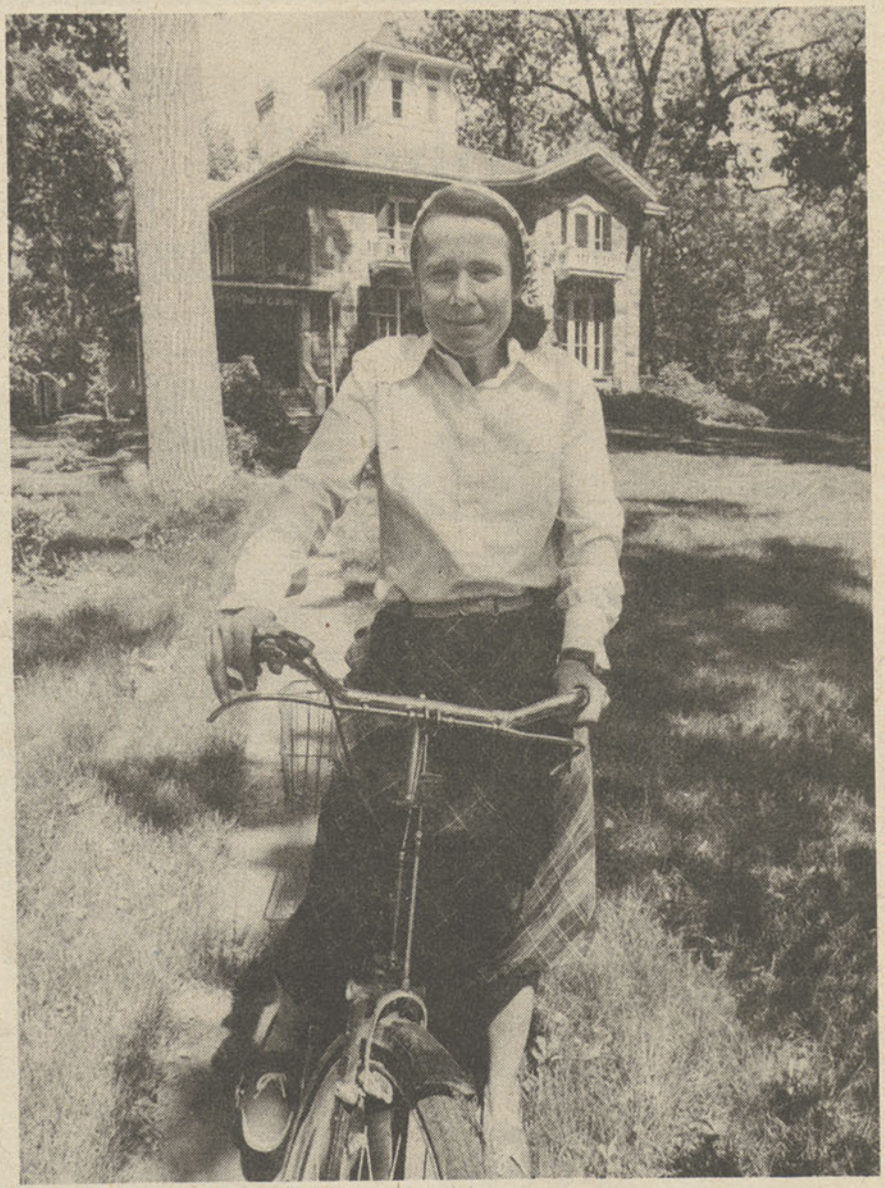
there were lots of beavers—*bobr* in Russian—and that's where the name Bobrinskoy comes from.

"By my great-grandfather's time, the family had fallen in love with things English, and he hired English tutors for the children. My grandfather was sent to England to finish his education. The Tsar's family leaned more toward German culture. The Bobrinskoys thought the royal family was awfully stuffy. In England my grandfather learned to love parliamentary democracy, cricket, and tennis. Back home he had a little success in promoting parliamentary democracy—he was vice-president of the Duma, a kind of parliament in pre-Revolutionary Russia. But he couldn't get anyone interested in cricket. He built a tennis court at the family's country place near Tula and introduced the game to his family and friends. The Tolstoys, who were also aristocrats, lived on a neighboring estate, and Leo often came over to visit. Vronsky's tennis court in *Anna Karenina* is my grandfather's tennis court! Isn't that interesting?"

Shepherd's eyes flicker as if she is actually seeing the pageant of history and those scenes from Tolstoy's novel. She springs up, lithe and quick, to get a book about the Counts Bobrinskoy. "Here's a picture of the family house in St. Petersburg," she says, showing us a building roughly twice the size of the University of Michigan's Rackham Building. "And here's a faded snapshot of the country place. It's a Palladian villa." Where did all the money come from? "From the tenants' rents and a share of their crops; the Bobrinskoys introduced sugar beets in Russia. And there was inherited wealth, I guess, and jewels. All I know is, there was plenty.

"The Soviet government is restoring the villa and turning it into a museum to show how the aristocracy lived before the Revolution. The historian in charge of the project corresponds with my aunt in Paris. He writes, 'Where was the dungeon? Send me details of your family's brutal treatment of the peasants who were their tenants.' She answers, 'We treated our tenants kindly.' My father tried to visit the country house a few years ago, but he couldn't get clearance to go there. My grandfather married a peasant—a teacher. People at the time said he was making a 'liberal gesture' in marrying her."

When the Revolution threatened seriously, the Bobrinskoys fled to Yugoslavia to wait it out. "They thought the trouble would be all over in a few weeks," Shepherd explains. "They only took their summer clothes with them. They were sure they'd all be home before winter." But things didn't turn out that way. "They had given—*given*—their jewels to an English religious fanatic they got interested in. His name was George Granville Waldegraves, Lord Radstock, and he was either a great idealist or a great crook. They had sold a big property they owned in Cannes, so they couldn't go there. Instead, they went to Monte Carlo, where they divided up what money they had. Suddenly they were all poor."



The Shepherd house on Washtenaw at Hill is the imposing 1860 stone residence of Henry Simmons Frieze, third president of the university. Inside, its clutter reflects the family's eclectic interests. Children have been known to parade through social gatherings in the front parlor on stilts.

If her father hadn't read Kipling's *Kim* when he was a little boy in Russia, Shepherd might have grown up in the Russian emigre community of Paris. Partly because he read *Kim,* he formed a romantic attachment for India and eventually grew up to be a linguist and professor of Southeast Asian Languages at the University of Chicago. And then, if her grandfather had had German tutors as the Tsar's family had, instead of the English tutors that were favored by the more liberal members of the Russian aristocracy, she might never have learned to play tennis at all.

"Tennis was a tradition in my father's family, and he taught me to play when I was nine," she says. "Someone has to start you in tennis. It isn't a natural game for kids to fall into." The Shepherd house is decorated with objects that represent discrete enthusiasms rather than a unified collector's theme. Each object has its fascination: a huge oil painting, five by six feet, in a heavy gilt frame showing a crisis aboard a fishing schooner; an exquisite eighteenth-century English portrait; several examples of contemporary soft sculpture and a set of bagpipes. The large front hall functions as a locker room for tennis racquets, warm-up clothes, baseball gloves and bats, and other athletic equipment—eminently sensible for a family much involved with sports. Children have been known to stump through the living room on high stilts without raising any comment from the adults. The house is big enough to absorb all kinds of free indoor activity, so why not? Here and there are collected paraphernalia of various projects family members have in progress. Last fall, Shepherd herself pre-empted the large dining room table and covered it three inches deep with unsorted snapshots, with a view to organizing them while watching football games on TV. "I got them all in albums," she tells us proudly. Her freewheeling attitude toward household management seems to be an extension of her warm personality.

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Ensconced amid all this happy clutter, Theo Shepherd seems to lead just the life she wants. With her husband, Geoff, a U-M economics professor, and their four children ranging from nine to twenty, she shares many interests—tennis, baseball, historic preservation projects, music. Hers is an exceptionally close-knit family. Is she ever less than cheerful? Is she ever down? "Well, three years ago I took a job coaching the women's tennis team at the University. It was the worst year of my life," she says.

"The coach they had had left suddenly after a flap about an expense account. I heard about it and applied for the job. It was a ghastly year," she groans. "I felt as if I were in jail. Four of the girls could beat me, so they thought I had nothing to teach them, and maybe they were right. In French Lick, Indiana, one girl went berserk and said, 'I'm going to kill you after the nationals.' She was so unbalanced, I had to give that a little thought. Then, when we were in Iowa City, I thought we'd never get out. We were held up by rain. There was an airline strike. Twice I lost all the traveler's checks—twice!!"

Life is mellower for Shepherd now. She coaches the girls' tennis team at Pioneer, gives private tennis lessons, and helps her husband type and process material for his work on economic textbooks and antitrust cases. "I'm not interested in embarking on a career at my age," she says. "I like to have about eighteen hours of work a week to give structure to my life. I've been taking piano lessons for fourteen years. I practice every single day and never get very much better at it. I'm terrifically lucky not to have to work, and I know it."

The Bobrinskoy house in St. Petersburg.

Shepherd isn't going to compete in the Ann Arbor Women's Tennis Tournament this year. Does that mean she's calling it quits? "Oh, no!" she exclaims, her pale blue eyes wide with surprise at the thought. "From now on, I'm going to compete every *other* year. I'm pretty old to be playing against those very young, very good players coming up," she explains, and one can't help but wonder whether she's thinking generously that someone *else* should have a chance to win. "But I'll be out there this year," she adds gamely. "Geoff and I will be in the married couples' doubles tournament in July." *—Annette Churchill*

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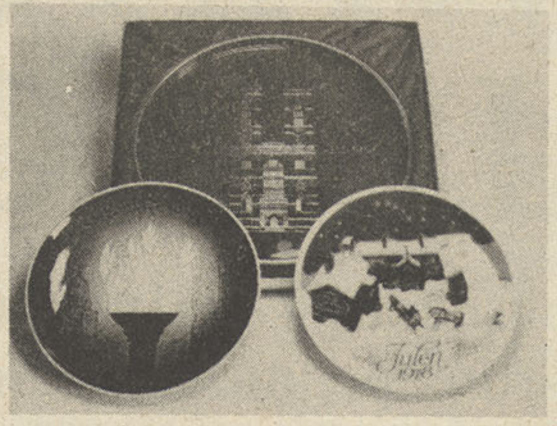

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TIM WHITE'S CHALLENGE

The 38-year-old publisher of *The Ann Arbor News* took over a sluggishly-run operation last November. He wants to make it one of the 20 best papers in the country.

By MARY HUNT

In the newsroom at the *Ann Arbor News,* there had been talk for months that after the March retirement of Ralph Schweitzer, business manager, the *News* would get a publisher—a top banana clearly in control, to whom the editor and business management would report. Most newspapers have publishers, but for decades the eight-paper Booth chain had adopted a "dual management" system in which the business manager and editor shared policy-making authority. Depending on the chemistry between the two chiefs, the system either worked or, more frequently, evolved into what one Booth official calls "combat management," resulting in the business and editorial sides making an uneasy truce and going their separate ways. In recent years, Booth top management has recognized the problem and often appointed publishers to head its papers. Rumors persisted that the *Ann Arbor News* was next. The name of Booth's bright, ambitious young marketing director, Tim White, was most often mentioned.

1980 had been quite a bad year economically for the *News.* Display advertising was off, as it was in most Booth papers, and profits were down considerably, though they remained substantial. Circulation was not expanding as much as it had been hoped. With heavy competition from the *Detroit Free Press,* with growing (though not yet significant) penetration from the *Detroit News,* with the unusual presence of another daily (the *Ypsi Press*) in its own market area, and with a substantial percentage of student households, the *Ann Arbor News* has the lowest market penetration of all Booth papers. Booth papers in Flint, Jackson, Grand Rapids, Saginaw, Muskegon, Bay City, and Kalamazoo are the only dailies in their counties and are farther than the *News* from big-city dailies competing with them for circulation.

Editorially, the *News* was a long way from living up to its potential in the eyes of many frustrated editorial staffers. In a county loaded with interesting people and stories, it ought to be far and away the most outstanding paper in the Booth chain, and it wasn't, they felt.

> **"We view our role in a building mode. We'd settle for significantly lower profitability to build the quality of the paper."**

A major part of the *News's* problem, according to widely held opinion, was uninspired leadership—a lack of strong editing in particular. A reporter could easily write story after story and not receive any comment whatsoever about what was especially good or how the writer might improve. In the grueling atmosphere of daily deadlines, most of the paper's more talented and ambitious staffers had long been demoralized. (One recent bright spot had been the dramatic redesign of the Saturday edition, now full of late-breaking high school sports stories, weekend recreation tips, colorful graphics, and a page of free classifieds.)

One Monday in November, Tim White's promotion to publisher was announced. He arrived on the job in person the very next morning. Speculation about the suddenness of White's arrival was rampant. The general conclusion was that he had been sent from headquarters to take charge of the situation with a free hand to bolster problem areas. To most lower-level newsroom staffers, White was a virtual unknown, and the details they knew about him were largely unsettling. There was, for instance, his youth (age thirty-eight) and his status as a relative newcomer to the newspaper business (since 1974). His educational background (Yale, '64, followed by an M.B.A. from the University of Chicago in 1967) suggested a very different background from that of most *News* staffers, and his marketing background was a clear-cut cause for alarm for some journalists. White's three years at Quaker Oats in particular raised eyebrows among the hardened skeptics, of which every newsroom has plenty. How, they may have wondered, was a guy who had developed the marketing strategy for Aunt Jemima French Toast and the Moog synthesizer going to provide inspired editorial direction?

The *News's* annual editorial staff party happened to be held the same day White arrived. The newsroom party is always a convivial time, with plenty of free drinks, and the mood at the 1980 party, held in the comfortable atmosphere of Haab's Restaurant in Ypsilanti, was especially festive. The newsroom remodeling had just been completed, to everyone's relief, and the switchover from typewriters to the new electronic text-editing system had been accomplished. City Editor Bob Romaker duly noted these advances in his after-dinner remarks. Then he introduced the new publisher. It was the first time lower-level staffers had heard White speak. Trim and lean in a navy blue suit, White "came on very strong," one editor recalls. Quickly getting behind him the perfunctory remarks about being happy to be on board, he moved into the gist of his speech: he wanted to make the *Ann Arbor News* one of the top twenty newspapers in the country.

It was a bold goal, boldly stated. It takes a certain finesse to say things like that without provoking hidden snorts and snickers. White manages to carry off such statements. His manner was engaging—straightforward, articulate, naturally personable. He combined enthusiasm with a flat, dry speaking style that lent credibility to his pet phrases. That night, when he talked about creating a "turned-on working environment" and quietly declared, "I intend to make a difference," staffers knew that if White lived up to his word, big changes were in store for the *News.*

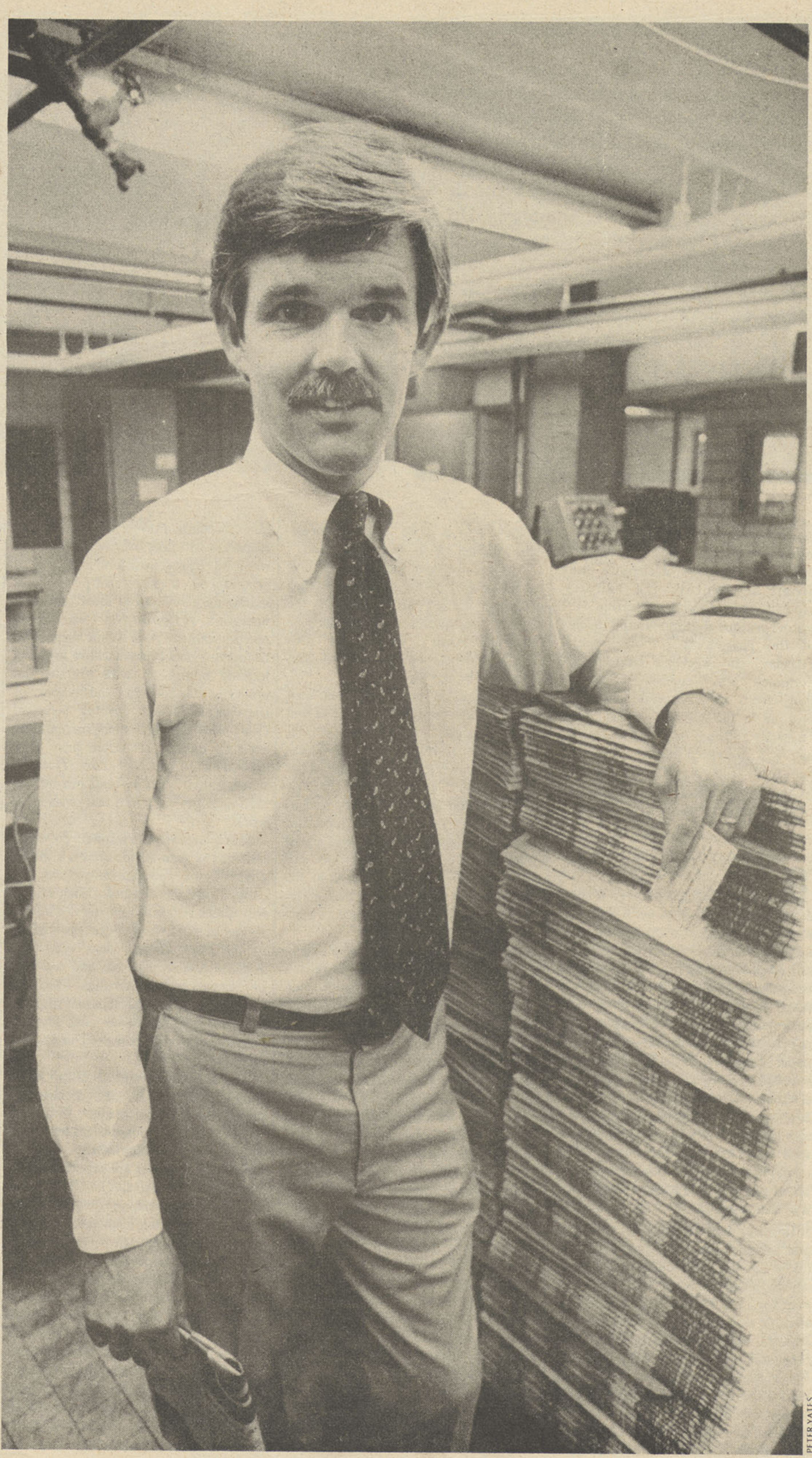
Over the next several months, Tim White proved to be "an energizing phenomenon," in the words of one newsroom veteran. He got to work at eight a.m. and usually stayed till eight in the evening. He was frequently at the office on weekends, too. Especially in the morning, White was apt to circulate around the building in an unplanned way and stop in on people—not just department heads, but all sorts of people who might have something to contribute to his understanding of what was going on. He was seen talking to drivers in the parking lot. Several times a week he took out to lunch not only *News* managers but many lower-level personnel and freelancers as well.

By March, the organizational style at the *News* was visibily different. White had instituted formal monthly lunches to which all *News* employees are invited on a rotating basis. Thirteen people, one from every department, attend. White and Editor Herb Spendlove briefly outline upcoming plans and point out successful accomplishments within various departments. These positive strokes are followed by wide open question-and-answer sessions, the answers to which are published in the company newsletter, *The Inside News.*

"Tim is an extremely energetic, peripatetic person," says one newsroom department head. "He's around all the time, he talks to everybody, makes people feel he really wants to know what they're thinking. Of course, some people are scared out of their wits. They realize they'll have to run fast to keep up. He makes a lot of people nervous—people who are concerned about status and lines of command—because he talks to anybody. Others are delighted to know that someone is here who can try to create an environment to make the changes and improvements they've always wanted to do. Tim is a snob for quality—he has a super-achievement kind of motivation."

White's high-energy enthusiasm has been a catalyst for some significant changes already. Production functions, once divided into separate departments for the composing room, the press room, and circulation, have been consolidated to coordinate the production flow. A new system for supervising carriers and filling in for absentees has been implemented, using two-way radios to relay subscribers' complaints to district managers who are now stationed in the carriers' own neighborhoods. Getting virtually every paper delivered by five o'clock is the new circulation goal.

On the editorial side, Managing Editor Dave Bishop has taken up the opportunity afforded by White's coming to take a new look at the way things are done at the *News.* Bishop's reorganizations have already succeeded in coordinating newsroom departments and increasing the communications between, for instance, sports and the city desk, which might result in a sports story with a strong human-interest angle moving to page one. The afternoon planning sessions, which had become brief and perfunctory get-togethers of three or four upper-level editors, have taken on new life. Expanded to eight or more participants,


PETER YATES

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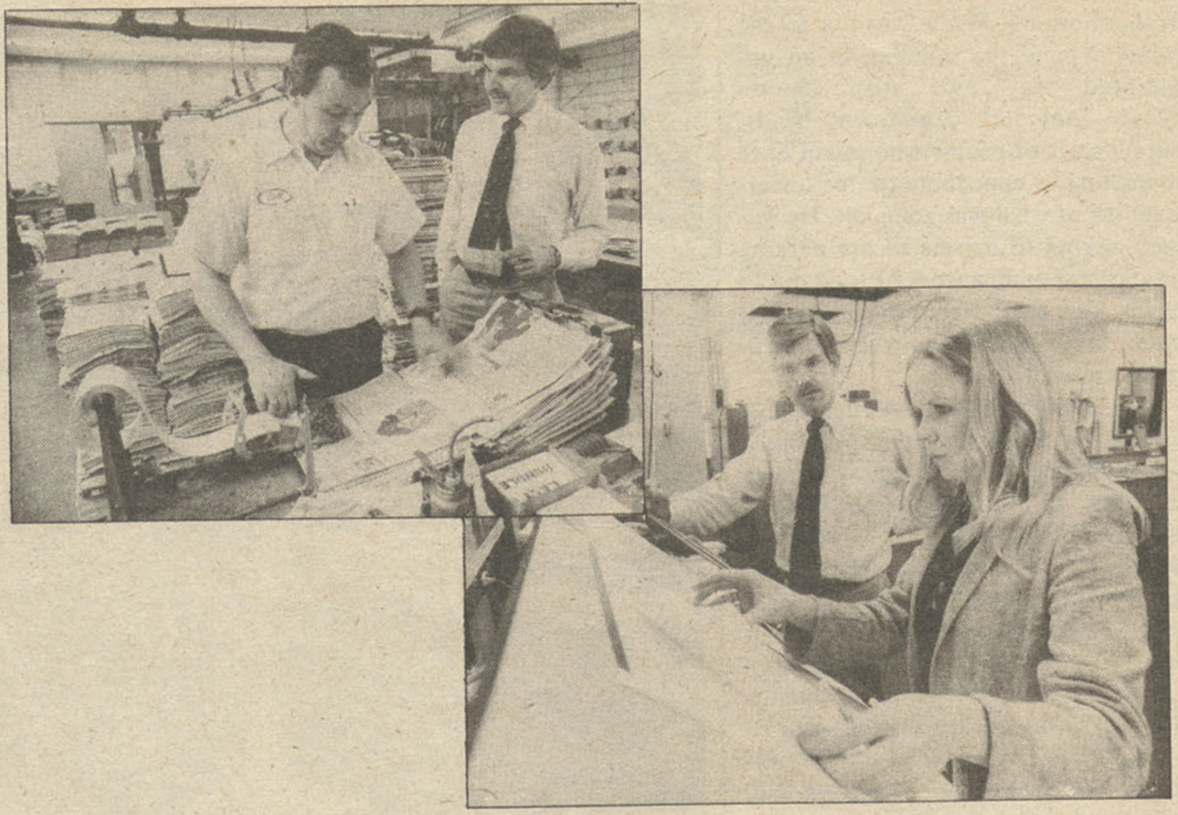

PHOTOS BY PETER YATES

they now permit much more extensive long-range planning and critiquing of the paper and serve to energize more people to improve the editorial product. At Monday's meeting, the editors critique the content and display of the past week's daily papers. Tuesday, the weekend editions are examined. On Wednesday, production—from the composing room to printing to the carriers—is discussed. Thursday's "blue sky" sessions give editors a chance to ponder long-range projects like April's impressive technology supplement and expanded city election coverage.

By April, enthusiasm over White's arrival and the fresh winds it promised had peaked. Better methods of communication had been set up, and certain improvements in distribution had been made. Significant steps had been taken to start improving the editorial packaging; a total redesign of the paper by the highly regarded newspaper designer Chick Bain had been scheduled to begin in June and to take effect in late fall. But Managing Editor Bishop's much-rumored editorial reorganization—which was considered vital to achieve significant improvements in the editorial product—hadn't taken place by late May, and patience was wearing thin.

Improvement in editorial coverage and writing doesn't come easily. It takes time, which means manpower, which means money. The business plan for 1980 was expected to reflect a sizeable budget increase for improved editorial coverage. Due in March, the plan still hadn't been announced by May. Rumors circulated from well-placed sources that Booth had rejected White's plan to invest substantially more money in the *News's* future and hire more editorial staff, and that White—who is close to Booth president Werner Veit—was "stunned." Did White not have the free hand and the backing of Booth management that everyone figured he had? Was the sense of possibilities he created only so much talk? April's "wait and see" attitude had developed into anxiety and confusion by late May.

What had, in fact, happened with White's budget request was that he had first proposed to Booth management an increase of 16½% above 1980 expenditures, while most of the other Booth papers' requests were up only 10% or 11%. Booth *was* prepared to invest in the *News,* but not quite that much. The 16½% increase was pared down to 15%. That 1½% may not sound like much, but it meant $200,000 less to spend. The revised budget reflecting the trimmed increase wasn't approved until late May.

Bishop then faced a formidable task: how to substantially beef up the paper's reporting coverage with additional money to hire only one extra reporter. He came up with complicated reshuffling that netted three additional reporting positions while hiring only one new staffer, stringer Bonnie DeSimone. One and a half additional reporting slots were added by shifting Charles Child from half-time copy editor to full-time reporter and by moving editorial writer Roy Reynolds off the editorial page and back to reporting. Don Faber, the editorial page editor, will now write editorials with the advice of a newly-established editorial review board, a special interest of White's.

At the top editorial level, Bishop himself will move into the newsroom to take over the city desk. The city editor is the linchpin of the local reporting operation. Bishop will continue also to fill the post of managing editor. Editor Herb Spendlove will take over some of the managing editor's administrative duties, while former weekend editor Mike Maharry will aid Bishop as assistant city editor. Former City Editor Bob Romaker will take over Maharry's old weekend editor position. Maharry is considered a key component in managing a revitalized local reporting operation. A *Detroit News* veteran, he recently came to Ann Arbor because he found his career inextricably and unhappily bound up with his unusual ability to manage and troubleshoot for the complex Visual Display Terminal (VDT) text-editing systems increasingly used by dailies. He could have even moved on to the *New York Times* to manage their VDT system, but he was itching to get back into real newspaper work.

More extensive regional coverage outside the Ann Arbor area is a major goal of the reorganization. As the *News's* first metro editor, Glen Harris will direct regional reporters. The Dimensions staff will be incorporated into the pool of city desk reporters. Adaline Adams, who has had one foot in Dimensions as department head and the other in general design and display, becomes graphics editor, and Eleanor Gerstenberger will edit the Dimensions section.

The long-term result of all this shuffling, according to one department head, will be "a lot more insightful local reporting." Some beats that have up to now consisted primarily of dutiful reports on meetings are expected to become much more lively.

At the same time, an editorial review board has been established to guide the content and position of *News* editorials. White hopes the board will be a way of upgrading the *News's* much-criticized and too frequently ill-informed editorials. Under the board's guidance, White explains, the editorial and opinion pages will reflect a carefully thought out "mission statement" for the paper. As the *News* editorial page has worked in the past, White says, "Tomorrow's editorial could have been the product of a single mind—that of the writer." It didn't necessarily represent any position of the paper as a whole, White points out. The editorial review board will meet weekly and discuss issues that the newspaper will take an editorial position on. Board members will include (in addition to editorial director Don Faber) White, editor Herb Spendlove, managing editor Dave Bishop, and rotating representatives from the news and business staffs. Such representation, White feels, "would broaden the input of ideas and points of view so we don't fall into the trap of having our editorial opinions be only those of middle-aged, middle-class white persons.

"Right now, I'm not sure we'd get much agreement on where the paper stands on lots of issues," White continues. The editorial review board's mission statement would identify "the things we stand for, or contribute to, or put our energy behind. For instance, how comfortable are we with growth? It's important to articulate that."

The review board, though more broadly representative, is not to be considered a democratic process, White hastens to note. "Ultimately, decisions have got to be made by one person, and when push comes to shove, that person is me. It's not a role I've gotten into so far, but I intend to." Lest anyone get the idea that a major ideological upheaval is in store at the conservative *News*, White declares, "My philosophies are not particularly out of synch with what our paper has been."

Is he a Republican, then? "I don't know," he answers. "I'm very impressed with what's going on in Washington, though some of its implications disturb me. Economically, I'm a conservative."

Readers will get a good idea of the direction the *News* is headed in when the new design is unveiled before Christmas. A lot of self-analysis will go

linchpin – [illegible]

PHOTOS BY PETER YATES

SOME STOPS ON WHITE'S EARLY MORNING ROUNDS: (Left) Bill Dorow, mail room foreman in charge of distributing papers to carriers. The new circulation goal is to have every paper delivered by 5 p.m. (Center) Senior staff artist Cathy Gendron. Appealing graphics and layout are a cornerstone of planned improvements. (Right) Managing Editor Dave Bishop. The key person in promoting communication within the editorial staff and increasing news coverage, Bishop now mans the city desk. He has already reorganized the editorial staff to get more reporters on the street.

into the effort, White says. "We'll be asking ourselves, based on all our surveys, 'What ought the paper be to best serve its area?' There may be some fairly significant changes in the content of the paper. We will package the news in a more predictable fashion. News from different parts of the county will be sectionalized geographically. We also hope the news will just be easier to read. We'd like more stories and shorter stories."

One Monday morning we talked with White in his office about where he came from and how he got where he is. He dressed with a certain preppy nonchalance about coordination: khaki slacks, a grey herringbone jacket, green paisley tie, and blue Oxford cloth shirt. Though conventional, it's not a look out of *Dressed for Success*, that manual for corporate ladder-climbers eager to create an aura of authority. White seems very much to be a person so intrinsically confident that he is quite comfortable with presenting himself in an unusually open, low-key way. His manner of speaking is measured; his voice, even, slightly flat, and Midwestern. Though he's an enthusiast by nature and a man of definite opinions, his style is dry, not hyperbolic.

White grew up in suburban Chicago, with six years in a small town in Texas sandwiched in between. His father, a University of Chicago product from kindergarten through graduate school, was a research chemist for Standard Oil of Indiana. His mother, a Wellesley music major, had grown up on an Illinois farm. Tim, the oldest of three children, says he didn't grow up feeling he was much out of the ordinary. But when his family came back from Texas to Illinois and he started high school, he recalls, "Things really started to click." He made good but not outstanding grades at Hinsdale High. (Hinsdale is a conservative, upper-middle-class suburb on the stuffy side.) He was involved in swimming, track, drama. He was elected president of the student body his senior year. Buoyed by success, he thought about applying to faraway Eastern colleges he had heard only a little about, including Yale. "I think it was my father who said to me, 'You could probably never get in there,' " he recalls. "That was all I needed to hear." White was just the sort of well-rounded Midwestern public school graduate Yale was looking for, and he was accepted.

In his early days at Yale, White was in store for a real case of culture shock. "I was riding pretty high, being accepted at Yale," he says. "But it really took the wind out of my sails, coming to Yale from Hinsdale High School. There was a lot more going on in the world than I was aware of. The first year was a social and an academic struggle. The broadening was probably the most formative part of Yale for me. It was a tremendous eye-opener, being in a very sophisticated world."

Even at Yale, however, White didn't lack confidence. He took up singing (for the first time) and joined the Yale Glee Club, played intramural soccer, and, after taking electives in subjects from astronomy to creative writing, majored in political science, which turned out, to his dismay, to require more reading than any other major at Yale. He resisted the pressure to specialize, assuming that he would gain applied job skills later in business school or law school.

His liberal arts education, coupled with wide reading, has been a great practical advantage, White feels. "It gives you the confidence when something doesn't make sense to revert to common sense. I think a liberal arts education is so critical—being exposed to lots of ideas and expertise, and just learning to *think*, which I think exposure to new ideas does most of all."

Upon graduating from Yale in 1964, White wasn't sure about graduate school (business and law were possibilities), so he took a job in Chicago with Marsh & McLennan insurance brokers.

For the next ten years, Tim White's business career reads like an inspirational text in how to avoid getting stuck in occupational boxes. After eighteen months of being a management trainee in casualty insurance, he recalls, "I made up my mind definitely to go back to school [the University of Chicago business school, where he majored in financial management]. My only objective was to get out of the rut of being a management trainee, which was a long path with a lot of clerical and Mickey Mouse work."

At Chicago, White and a fellow business student wanted to increase their chances of getting jobs on a faster and more interesting track than large corporations usually offer recent graduates. But the only firms actively recruiting on campus were big companies. The pair started Chicago's "Small Business Club," a student group interested in inviting smaller companies to interview on campus—companies where, even at entry-level jobs, they could hope to get an overview of the firm. "It was a hell of an uphill sell," White recalls. "The smaller the company, the greater the bias against hiring M.B.A.s." Fifteen years later, he is happy to report, the club is still going strong.

White ended up joining the Chicago market research and consulting firm of Elrick & Lavidge, where he worked for two years on projects for all kinds of firms from food companies to banks. This variety proved instructive, White says. "I had decided that knowing finance was great, but I sure didn't want to spend my life in financial analysis. Marketing thinking seemed to be where there was more action."

After awhile, White's interest in the consulting business palled. "One of the beauties and the drawbacks of consulting is that you don't have to live with the results of what you can produce," he remarks. "I wanted direct-line, profit-and-loss responsibility. How good could I be? That's very difficult to find out in consulting. You have little to go on but your salary."

To put himself on the line, White took a position with Quaker Oats as a product manager in its frozen-food division. His product, which he shepherded out of research and development, reformulated, test-marketed, and introduced nationally, proved to be a winner: Aunt Jemima's French Toast. Proud of his success, White felt he'd won the solid feedback he had hoped for. But in the end, he felt he didn't fit. "Quaker Oats was very, very multilayered. I was still a little cog in a big machine," he explains. "So I began a six-month campaign to leverage myself out of that place. I wrote a hundred and fifty letters, resumes, the whole bit. I tried to cold-sell myself. It never occurred to me to go back to the University of Chicago placement office, the most obvious place of all. Through them, totally out of the blue, I found out that the Chicago Musical Instrument Company was looking for a person with thus-and-such a background. They found me."

Chicago Musical Instruments was an old, established firm that had built its reputation on selling band and orchestra instruments to schools. Seeking to expand and find new markets, it hired White as its first director of new market development. He recommended that the firm enter the electronic music business, and it then acquired Moog Synthesizer.

White's stay with Chicago Musical Instrument was a stimulating and satisfying time, with weekly trips to the Moog factory in upstate New York (where production doubled in a year), occasional road trips with the Emerson, Lake and Palmer rock band, and a stimulating involvement in a strange mixture of technology and music ranging from contemporary classical music to rock. White would happily have continued with the firm were it not for an odd series of coincidences that led him to Booth. When first contacted by Booth via a head-hunting executive search firm, he declined their overtures but steered them to a former Quaker Oats colleague whom he saw frequently. The more the friend told White about Booth and the new position of corporate marketing director it was creating, the more he liked it. Under Jim Sauter, Booth's president at that time, Booth permitted true and extensive delegation of authority. To qualify for the job, Sauter required that a candidate be without previous newspaper experience. (Sauter himself had been a lawyer before joining Booth and had a low regard for the creative capacity of those typically found on the business side of newspapers.) "Their mindsets were already in the vein that you can run a newspaper company well without having printer's ink in your veins," White comments about Booth.

Ann Arbor, then the Booth headquarters, seemed to White a nice place to live. By the time the friend backed out of the job, White had been pretty much sold on it. Ever since his campaign to get out of Quaker Oats, an important job criterion for him had been

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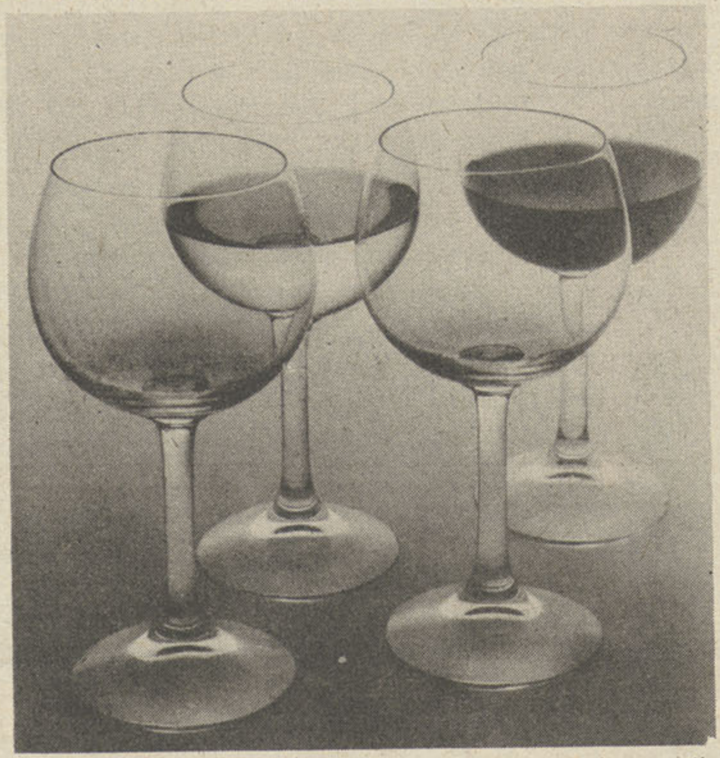

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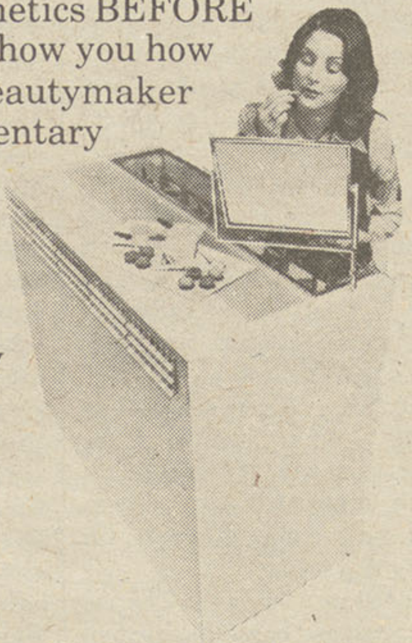

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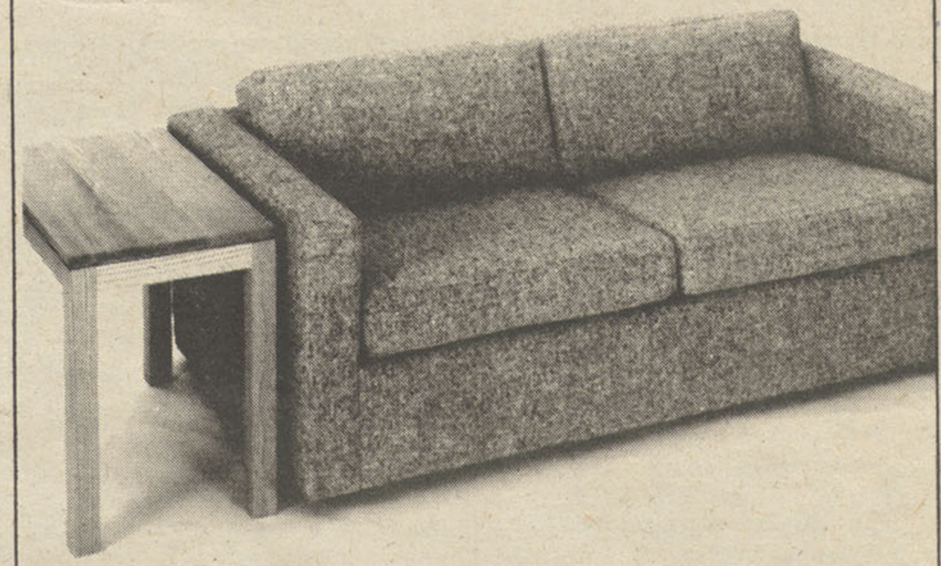

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to combine his job with some significant personal interest like music. The Booth job blended marketing with a fascinating and important product: daily newspapers. What appealed to White was "the whole area of communications and the level of semi-intellectual, journalistic, literary involvement," he says.

White joined Booth in July, 1974. His responsibilities were varied. First, he had to train the ad sales staffs at the Booth papers to sell effectively. In the area of new market work, White provided marketing analyses and planned strategies for diversification. (Booth at the time was still an independently owned company; the giant Newhouse publishing conglomerate bought it out in 1976.) White looked at a variety of information-oriented firms that Booth might buy, ranging from World Book Encyclopedia and *Reader's Digest* to a chain of Cleveland suburban weeklies. At the eight Booth dailies, White was in charge of strategic planning — establishing targets for household penetration and total readership and developing strategies to meet those goals.

White introduced a biannual market and readership survey for each Booth paper. Who reads the paper and why? Where do readers shop? What kinds of articles do they read most, and why? Five years later, these surveys have become an important part of the *Ann Arbor News's* editorial, circulation, and advertising strategies. They have been used both as a tool for sales and for designing a newspaper with greater appeal to readers. In Ann Arbor, surveys resulted in increasing the sports coverage (five of the paper's twenty-three writers are in the sports department) and expanding the food section.

By analyzing the problem of how to sell a paper to advertisers and readers, White was studying on a corporate level the task of coordinating all the important and interrelated elements overseen by the publisher of a newspaper. He understood how content, layout, distribution, and advertising all affect each other.

In 1979, White began to get a better idea of how a daily newspaper really works when Booth's headquarters moved to Grand Rapids, home town of its new president, Werner Veit, and into the *Grand Rapids Press* building. There he saw daily operations of a paper. He also became close to Veit. A year and a half later, when Veit decided to introduce a publisher in Ann Arbor, White seemed the natural choice.

"Tim is young and seems to fit the Ann Arbor lifestyle," Veit explains. "He's enthusiastic, likely to be in Ann Arbor a lot longer than an editor-manager [team], so there'll be a lot of con-

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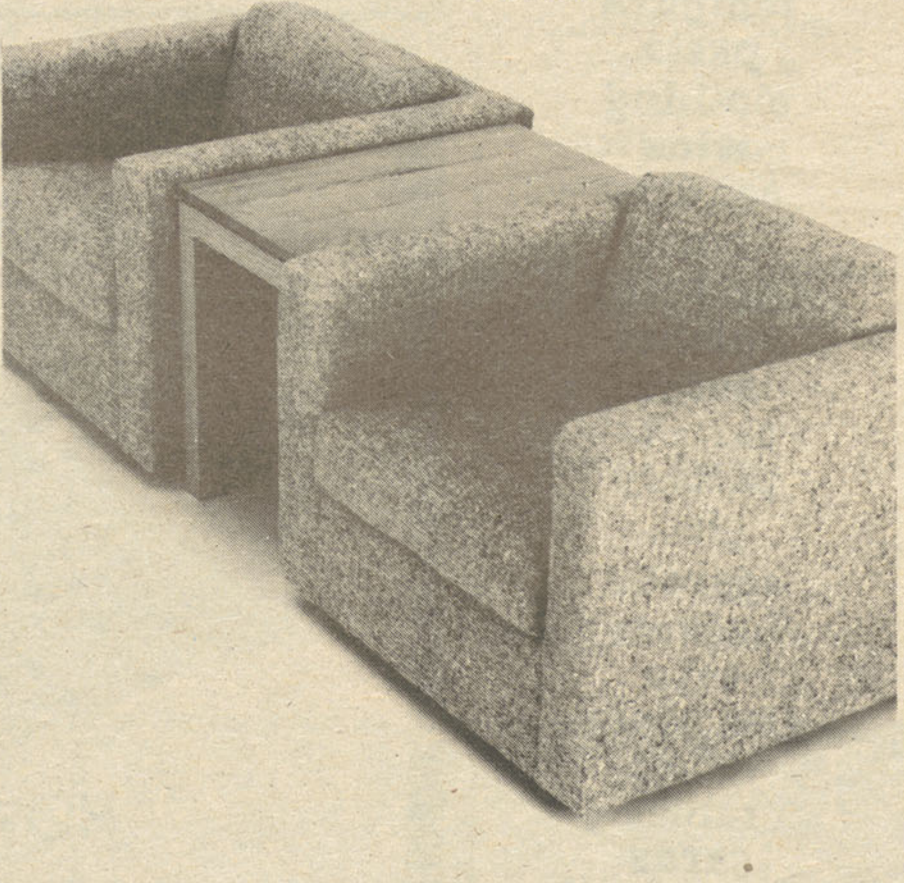

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tinuity. And he's always been eager to participate in content questions as marketing director.''

Tim White is clearly hooked on challenges—career challenges, and physical and intellectual challenges as well. Though he's immersed in his work ten and twelve hours a day, he still finds time for outside interests. He plays tennis regularly. Last summer he took up hang-gliding (on a motorized hang-glider), and he has recently become interested in conventional hang gliding and joined the Napoleon Soaring Club near Manchester. He prides himself on his eclectic social life— he once resigned from a country club because he found it boring —and enjoys being a well-informed conversationalist. He talks about being four pounds overweight, according to an ideal weight prescription developed for him by the U-M Fitness Lab, and orders a salad for lunch accordingly. He is a person whose favorite magazine is *Quest*, an inspirational chronicle of personal challenges and achievements.

Sometimes he worries about being a ''Type A'' personality—a workaholic who internalizes stress and is thus prone to high blood pressure and heart attacks. But he reassures himself by pointing out that he actually looks forward to retirement and that when he does have a chance to get away from the job he never thinks about work.

''I know this sounds funny,'' he says after detailing a fifty to seventy-hour work week, ''but I'm really a family man.'' Family is his wife, Sally, son, Tod (an eighth grader at Greenhills) and daughter, Missy, (a sixth grader at Angell School.) Personable, intelligent, and energetic, Sally, according to friends, is a wise and understanding mother, a superior athlete, and an accomplished amateur photographer. The family likes to take off occasional weekends to ski, canoe, or to visit their families' cottages on Lake Michigan though White's intense introduction to the *News* prevents many such breaks for the time being. Currently White is reading up on time management and anticipating a lighter work load in a few months. □

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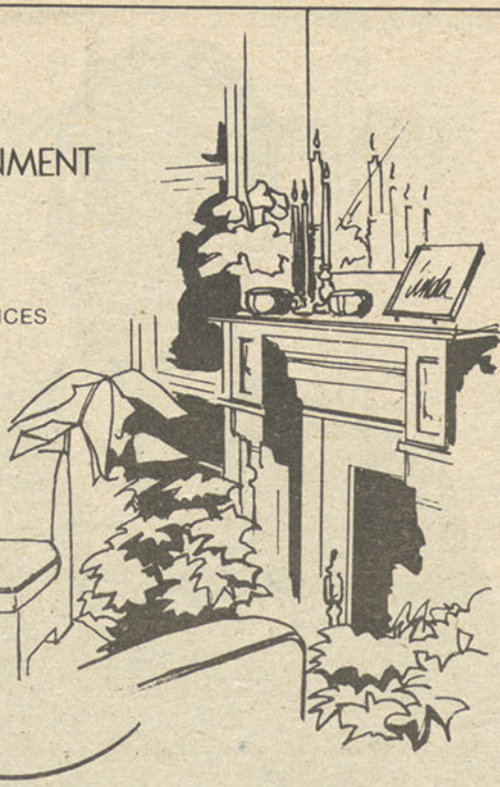

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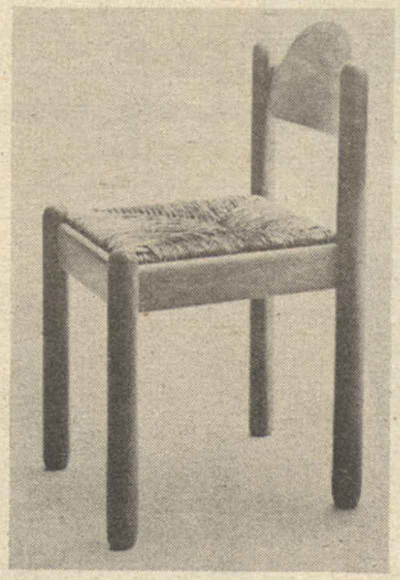

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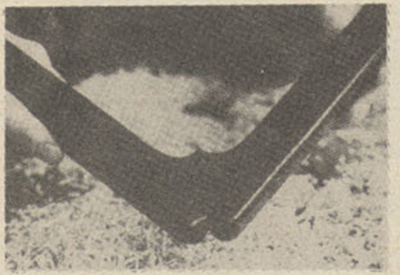
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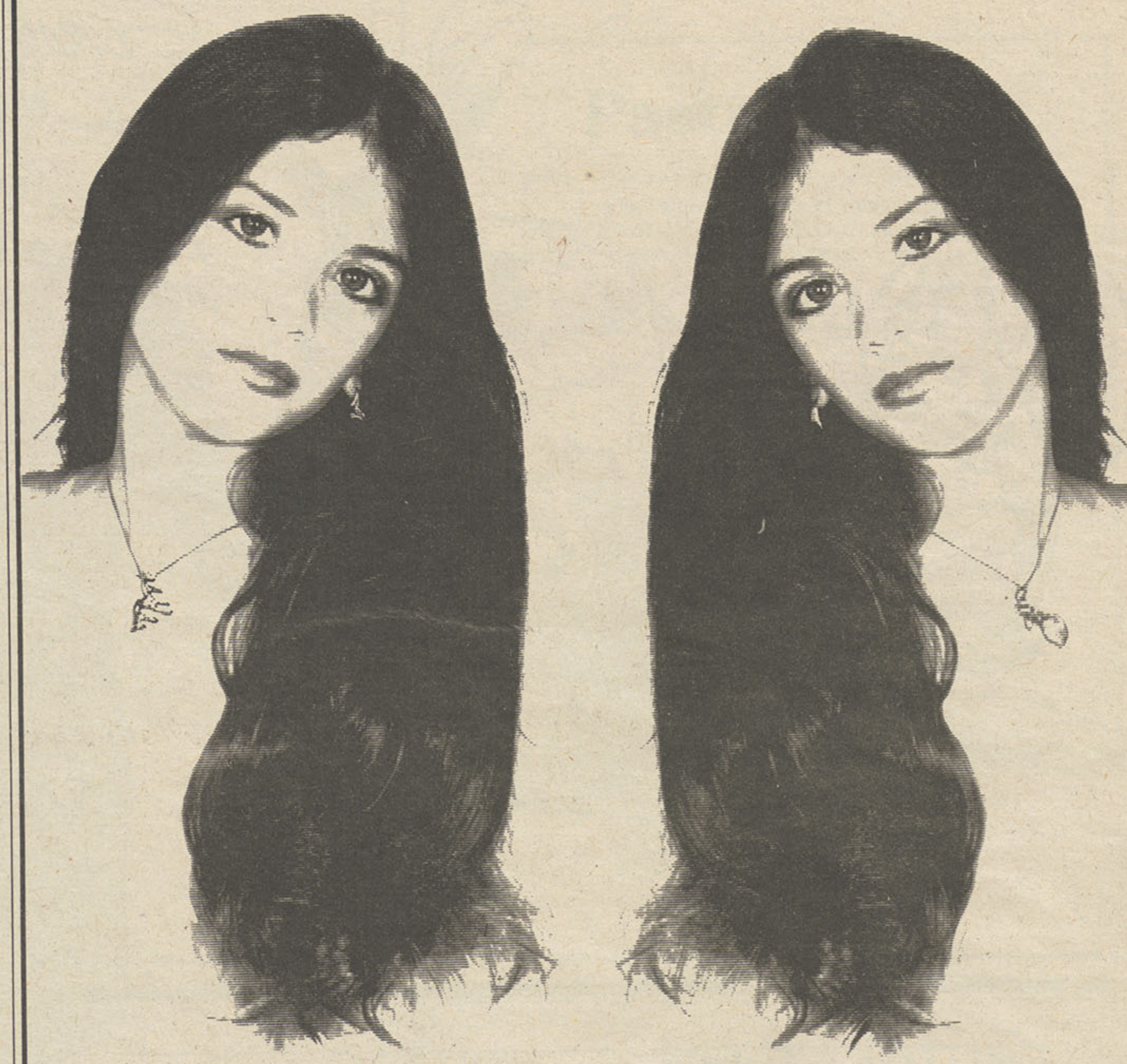
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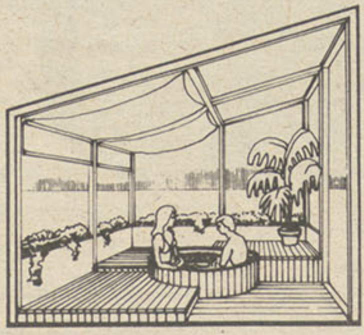
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SINGLES SCENES

The Crystal House, The Habitat, Mantel's, Mingles, Mountain Jack's, Smuggler's Inn—they're places on the fringes of Ann Arbor where adult singles congregate. It's a very different world from the more youth-oriented central city night club scene.

By GARY GREGG

Tim Meets Jackie

Mantel's is a light, airy bar at the Briarwood Hilton, with brass railings, arching plants, bell-shaped cloth lamps, stuffed mooseheads, antique Coca-Cola signs, baby buggies, and used license plates. Every evening after work they throw a pretty high-class cocktail party that, with a flip of the imagination, could be in a Bloomfield Hills ranch house or a Ren Cen condo. By six p.m. the crowd often begins spilling into the hallways, and the main lounge starts to feel like an office party that's been squeezed into an elevator. But so much the better.

A patient, nudging trip to the bar will give you a good half-dozen opportunities to trade glances, smiles, and small talk. Vegetables, chips, and guacamole draw two dense clusters of people who have to be reached through or helped with the hot sauce. And if you slowly bump your way around the raised oval floor, you'll make either eye or shoulder contact with nearly everyone there. No need to strain for first lines—"Hi, how are you?" will do nine times out of ten.

A lot of people say Mantel's is *the* place to go, the current favorite of Ann Arbor's "Beautiful People," as a recently arrived landscape architect told me with a perfectly straight face. An I.S.R. researcher said she knew at a glance it was the kind of place where she could find a husband—that it had lots of handsome, successful, and interesting men who could support her in style.

Sitting at the bar one recent evening was a man in his early thirties named Tim. Tim is an assistant manager at a Briarwood shoe store. He drops by Mantel's, or Smuggler's Inn, or the Great Lakes Shipping Co. three or four nights a week on his way home. From his jazzy oxfords to his pale linen coat and designer eyeglasses, he looked as though he'd walked out of a spring fashion spread in *Gentleman's Quarterly*.

Halfway through his third Scotch and water, I talked him into playing singles' sociologist. "It's a phase people go through after they're divorced," he told me. "If you come back here in a year, you'll see the same scene but none of the same people. They get divorced, and they come to singles' bars to get back into circulation. Some haven't dated in ten or fifteen years, since they left high school or college, and they have to learn how to do it all over again.

"They come once or twice and don't talk to anyone. Then they work up their nerve and start meeting people. They'll become regulars at a place or two and eventually make friends with other people who've become regulars. Pretty soon they're part of a new network, going to parties, calling up girls for dates and guys for racquetball. Eventually they'll make enough friends or get a steady lover and find new scenes to hang out in. They'll just gradually drop out. Takes six months to a year."

As we talked, Tim's friend Robin came by, hugged him affectionately, and chatted about her new job as an accountant, her new boyfriend, Fred, and the old Chevy convertible she wants to sell. She then introduced him to her friend Jackie, also an accountant, who talked about how much she'd love to have Robin's Chevy. Tim gave Robin his new phone number, explaining he'd gotten the boot from his lover two weeks before. Jackie teased him about shopping, cooking, and cleaning again.

"Hey! I'm a great cook," he replied. "I make the best stuffed trout you could ever hope to eat."

"I'm impressed, but I bet it won't beat my whitefish," Jackie kidded him.

"I'll call your bluff. Sunday at eight—see if I've lied," said he.

"You're on," said Jackie. She and Robin then departed.

"Nothing dramatic," Tim explained to me about the potentially intimate date he and Jackie, though practically strangers, had casually made. "Just friends of friends. Robin and I were lovers once, but after a few months we found out we didn't hit it off. She didn't like how much I partied, and I didn't like how much she worked. But we've stayed close."

"That's tricky to manage," I commented.

"No, not if you're just honest and decent. Hey, everybody's out to have a good time, but if you're not honest and decent, you'll get a bad reputation. You won't link in to any network and you won't have a very good time."

PETER YATES

The DJ at Smuggler's Inn. Once the hottest singles nightspot in town, Smuggler's is a lot more empty these days, an example of the fickle singles scene. It is now trying to rebuild, emphasizing a rock and roll format.

JODY MARX

Don, the "Silver Fox," is Mingles' most popular customer and maybe the best dancer in town. He gets asked to dance repeatedly in the course of an evening.

> "I'm a dancer," Don explains. "I don't go anywhere to look at anyone as meat. I look at them as feet."

Jim Meets Jean

My first visit to Smuggler's Inn ended in failure as I was turned away at the door for wearing my new—and I thought pretty snazzy—running shoes. The next night I dressed like I was going to a board meeting. My corporate attire got me through the door with a warm welcome. I edged my way between two men who resembled David Stockman and Lou Grant. "Great place to hunt beaver," David said to Lou. "I wouldn't touch a woman in here," Lou replied. "They're too hungry."

Inside, Smuggler's has a cavernous interior with a deep burgundy carpet, plush padded chairs, and walnut-patterned formica tables, each with a dim red candle. Used-brick pillars and heavy, dark-stained crossbeams frame the bar, the dance floor is ringed with mirrors on three sides, and an open lounge area is doubled in size by another floor-to-ceiling mirror along one wall.

Between nine and ten the last of the dinner crowd gets called to their restaurant tables, and a silk-shirted DJ with a bushy moustache climbs into his glass-paneled booth and takes charge of the environment. At the touch of his fingers, the music tempo picks up, colored lights glare above the dance floor, and tiny white Christmas lights flash in bursting skyrocket-and-pinwheel patterns across the mirrored walls and up onto the ceiling. Waitresses in mini-skirted Peter Pan pirate outfits scurry about with first drinks for the arriving disco crowd, who down a couple of quick ones to blur that inner, observing eye that always threatens to wreck otherwise pleasant evenings.

I took a seat at the bar next to an athletic-looking, shy-of-middle-age man wearing a burgundy dinner jacket and smoking an expensive cigar. A slightly-balding sales manager for a local high-tech manufacturing firm, he'd grown the most perfectly groomed, grey-specked full beard I'd ever seen — "in order to build rapport with the bleeding heart liberal scientists" he works with, he said

Over the next hour, Jim told me his life story—of leaving a seminary for the Marines, of two tours of duty in Viet-nam as a "gunslinger," and of a marriage wrecked by nightmares of being parachuted back into the jungle. He explained in detail the scam he runs to supplement his salary with kickbacks, repeatedly reassuring me that "if you have ethics, you'll stay poor." On and off, he bragged about the young girls with "daddy complexes" he beds, once pointing out one at a nearby table who kisses with her tongue "three leagues" down his throat. He told me what it feels like to kill people and lectured me on the virtues of facing death on the battlefield. He wouldn't be sitting behind a desk today, he insisted, if Rhodesia had come along soon enough for him to be a mercenary, which he laughingly described as "getting into the ranch-protection business."

Jim kept glancing over my left shoulder as he rambled through war story after war story. Halfway down the Ho Chi Minh Trail with a cadre of VC hot on his heels, he paused for another drink, and I turned to check the real object of his interest: a tall, mid-twentyish brunette who stood out from the comparatively drab crowd she was with. Her most striking feature was her hair, which swept across her forehead and above her temple in a graceful arc that ended under a white orchid pinned above her left ear. From there in a perfectly curled-under roll it fell down to the small of her back. She wore a chic, loose-fitting satin blouse, a deep blue skirt, and high heels, all of which accented her height and downplayed the thirty pounds she probably wished she didn't have. Deep eye shadow drew attention to her eyes, while lightened cheekbones and darkened cheeks made her face appear thinner than it was. She was the center of attention, but her postures and gestures betrayed the awkward self-consciousness of a person new to beauty rather than the grace of someone long accustomed to it.

She came to the bar and leaned over Jim's left shoulder to order a drink, just as he'd gotten within twenty feet of a VC mortar. That's when the war ended. "I'm sorry I haven't seen you here before," he said. "You're very pretty."

"Thanks. First time I've come."

"Could I buy you a drink?"

"Well," she hesitated for a moment. "Sure."

"Jim."

"Jean."

They small-talked halfway through her Manhattan, when Jim made his first mistake, getting lost in an overly serious lament about his career. "Sales is a very creative occupation: sales is a well-rewarded occupation. But sales is a goddamn bullshit occupation."

Jean was just starting to pull in big commissions in her new insurance sales job, and she wasn't eager to hear Jim's midlife lament. Jim caught on, made a joke, and Jean smiled a pretty, wide smile, revealing both rows of teeth completely encased in braces. Both reached for their drinks and more small talk.

Jim recouped some lost ground with several witty and insightful observations about growing up an only child. Jean said she'd noticed some of the same traits in her son, especially since her difficult divorce. Then she mentioned that one of her brothers was a career Air Force pilot, which set up Jim's final and fatal miscue. His tongue loosened by vodka, he launched into his Viet Nam saga. Jean seemed fairly enthralled with his account of a pre-dawn parachute jump, but when he plunged headlong into the details of "wasting three gooks," her rouged cheeks turned ashen.

"No, thanks," she said to his offer of a second Manhattan. "I should check in on my girlfriend. See you around."

Don Meets Everyone

Don started his Friday night at four in the afternoon. He left his job as manager of a local Kroger's fish market and took his usual spot at the end of the mirror-lined, horseshoe-shaped bar at Mingles, the nightclub at the Holiday Inn West on Jackson Road. At eight the bartender replaced his beer with a rum and Coke without being asked. At ten he started dancing and didn't stop until the band quit at 1:30.

Without a doubt, Don is Mingles' most popular single. He checks out other bars, but for the last four years—since his third divorce—he's made Mingles his home away from home. Just past fifty, he's trim, fit, and has a full head of white hair that's earned him the nickname of "Silver Fox."

He has a sincere face that comes alive when he talks about dancing. "I'm a dancer," he says. "I don't go anywhere

PETER YATES

PETER YATES

Mantel's, a current favorite for Ann Arbor singles, gets especially crowded Fridays around six.

to look at anybody as meat. I look at them as feet—to see if they're good dancers."

Don always was a dancer. As a teenager he used to sneak into the dance hall at Thief River Falls, Minnesota, to dance to the "belly-rubbin' " tunes of Glenn Miller and Tommy Dorsey. In the Fifties he jitterbugged at Pontiac's Thunderbird Hall and "300" Lounge, where he met his second wife. Single again in the Seventies, he learned to disco and took second in a recent Michigan Inn dance contest, in spite of the fact that his partner broke a strap on her disco blouse and he had to change their routine halfway through in order to hold it up.

"I can ask anybody to dance, give 'em a pretty good lead and make 'em look good," he says. "They just love it." Don's not just boasting, either. Women seek him out to ask for a dance and introduce their friends.

"I never go out with the sole purpose of finding someone to go to bed with," he says. "Sometimes the women I dance with sort of come on to me, and I don't even pick it up. Sometimes other men kid me about it. But maybe that's why I'm so popular—I'm safe. Well, not entirely. But I don't hustle."

He doesn't need to. In the half hour we talked at the bar before the band began, four women, ranging from their mid-twenties to mid-forties, came up and asked him to dance. Two eagerly introduced their girlfriends to the Silver Fox. The music began, and his steady partner led him off to the dance floor.

The View From Above

Behind the scenes, singles' bars are science rather than passion. They make money by attracting and holding a market of twenty-five to forty-year-old people intent on stylish lifestyles—people with money to spend on call-brand liquors. The Mingles disco at the Holiday Inn was designed by David Stevens, who grew up in Jackson, Michigan. Stevens tried to make a living as a portrait artist and then fell into nightclub design. He moved to the West Coast and has designed discos from Europe to the South Pacific.

Stevens spent a week casing Ann Arbor's taste in fashion and entertainment before he developed a concept for Mingles. In his view, Ann Arbor is a basically conservative town that gets cultural trends a year or two later than the East and West Coasts and then doesn't go for them as wildly. It lacks celebrities who might draw people to a wilder scene, so he settled on a "middle-of-the-road" design.

"The trick," he explained, "is to get enough flash and dash so it's not totally removed from what you see on TV, without drawing in so much of the altered-states crowd that young professionals who want to be sort of show-biz on the weekends get nervous. You need a few freaks to put on a floor show, but you make money on people who drink, not kids who pop pills and put things in their veins and then nurse a glass of beer all night long."

So he played down the disco lighting—interesting, but not psychedelic. No disorienting strobe lights or floor lit from beneath. The overall concept he chose was Dutch, inspired by successful discos in Amsterdam. Small, to keep a cozy atmosphere. Mirrors, to multiply reflections so a dozen customers can make the place come alive. Lavender and rose colors and lighting, to flatter the women; red would look sleazy and white either harsh or dirty.

The design sets up three areas: low booth seating in the back for couples who want to talk and not be disturbed. A mixing area that curves around a horseshoe-shaped bar and leads to the third space, the dance floor. The mixing and dance areas have high tables with stools that put everyone at the same eye level regardless of whether they're standing or sitting. Men then don't have to make such deliberate and obvious efforts to strike up conversations, and seated women don't feel leered down upon. The natural traffic flow around the bar facilitates mixing and keeps a party-like ambiance.

Mingles' manager, Bruce Bommarito, has attended seminars on nightclub crowd psychology. The key lies in "the System," the $60,000 music system he says is the most sophisticated in Michigan. It splits the sound, putting out all the bass and a quarter of the treble on the floor and the remaining treble from ceiling horns. This gets volume on the dance floor but feeds the most disrupting sounds under the high tables so people can feel the bass but still talk over it. The System also keeps most of the sound in the dance area, while speakers with separate volume controls feed it to the mixing and lounge spaces.

The type of music he plays through the System helps determine the age, race, cultural style, and drinking habits of the crowd. He programs a mix of 10% "progressive" music, hot jazz, funk and punk that brings out the "flip 'em around, turn 'em upside down dancers"; 15% country music; and 75% M.O.R. (middle-of-the-road) soft rock. In order to give everybody something to dance to, the night manager or band leader will read the crowd and adjust the percentages accordingly.

Ideally, people will dance three songs and then sit and drink through three. If they don't dance at all, they'll get bored. If they dance every song, they won't drink and will get tired and go home early. So the programming alternates fast and slow songs, gradually increasing the tempo and volume as the night progresses. With DJ-spun disco this can be

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done with scientific precision, for DJs know the beats per minute of each song and can make small jumps from 118 to 125 to 130 to 134.

If they lead off the evening with hot music, Bommarito explains, the good dancers would scare off the once-or-twice-a-month people who form the backbone of Mingles' clientele. By starting slow they can lure these people onto the dance floor and build their confidence and adventuresomeness.

One Smuggler's regular, lamenting its decline, proferred his own "Supernova" theory of singles' bars: they flare up in brilliant flashes of popularity, which only signals that they're soon to fade from the night sky.

Mingles has changed from disco to live music on weekends because, Bommarito says, people have come to regard the mechanical character of disco as cold and impersonal. But he has bands follow the System's formula as closely as possible.

The management tries to help people meet each other, he says, but fights the "meat market" image by watching the crowd and cautioning men who leer and hustle too aggressively. "We want a quality crowd that single ladies can relax in," he says. "I count sports coats to see how we're faring.

Dennis Serras, who owns Maude's and the Real Seafood Co., created Mantel's by remodeling the old Ambassador at the Briarwood Hilton. Terry Flagg of The Weber Company in Cincinnati did most of the redesign work. The Ambassador, he explained, had been a formal lounge with overly rigid and sophisticated themes in its decor and artwork. It had been done in the red and black colors and with the private spaces popular ten years ago.

"People today like action," he explained. "They like to cluster in groups. They like to be on display and show their success, but they want to be casual about it.

"We wanted Mantel's to have a sense of elegance, so we put in a Victorian bar with fine woodwork. But we also wanted to tone down the formality, so we put in tile floors, brass railings, and stuffed animals. For accessories we scavenged for antiques and gimmickry, and we had the staff dress down from white shirts and black ties to khaki slacks and brown polo shirts."

They got rid of the black and red decor, which Flagg says makes people feel mellow and isn't conducive to drinking, and went to a deep forest green that blends with the many plants and is said to facilitate action and alcohol consumption. They moved the bar back, creating a standing area where people "stack" in clusters around islands, wall-shelves, and stand-up tables. They also created a circular traffic flow around a raised oval seating area that encourages people to mill and mingle.

As Mantel's manager, Al Parks, explained, it all adds up to a friendly atmosphere conducive to conversation but not excitement. "We don't want the hustling kind of crowd, because that'd interfere with our restaurant business." They put out hors d'oeuvres that would appeal to after-work wine drinkers, and they discourage heavy beer drinkers by not selling pitchers.

The redesign all clicked with a speed Parks described as "a little awesome." In mid-February the clientele Mantel's management wanted began flocking in. Bar crowds do indeed have a reputation for being fickle Parks says, and now at Mantel's they have to worry about keeping the scene they've got. "People are the mark of success," Flagg explained. "People like to go where there's other people. It's your best draw."

Mantel's hopes that drink specials, interesting and varied hors d'oeuvres, and an occasional guitarist will do the trick.

Much of Mantel's current crowd has migrated across the street from Smuggler's Inn, which last winter experienced most of the problems that can befall a singles spot.

Smuggler's initial popularity drew a fast crowd, which in turn drew the Washtenaw Area Narcotics Team, which proceeded to set up and make one of the county's largest cocaine busts. The bad publicity began hurting Smuggler's restaurant business, and something had to be done.

One night the DJ quietly announced a special "rock-and-roll weekend," and the image switch was on. Donna Summer and Sister Sledge gave way to the Bee Gee's and Christopher Cross. Most of the fast crowd left in search of real disco.

"I'm sorry
I haven't seen you
here before," said Jim.
"You're very pretty."

"Thanks," said Jean.
"First time I've come."

"Could I
buy you a drink?"

"Well, she hesitated
for a moment.
"Sure."

Rock and roll has stayed, resulting in a generally tamer scene. One Smuggler's regular, lamenting its decline, proferred his own "Supernova" theory of singles' bars: they flare up in brilliant flashes of popularity, which only signals that

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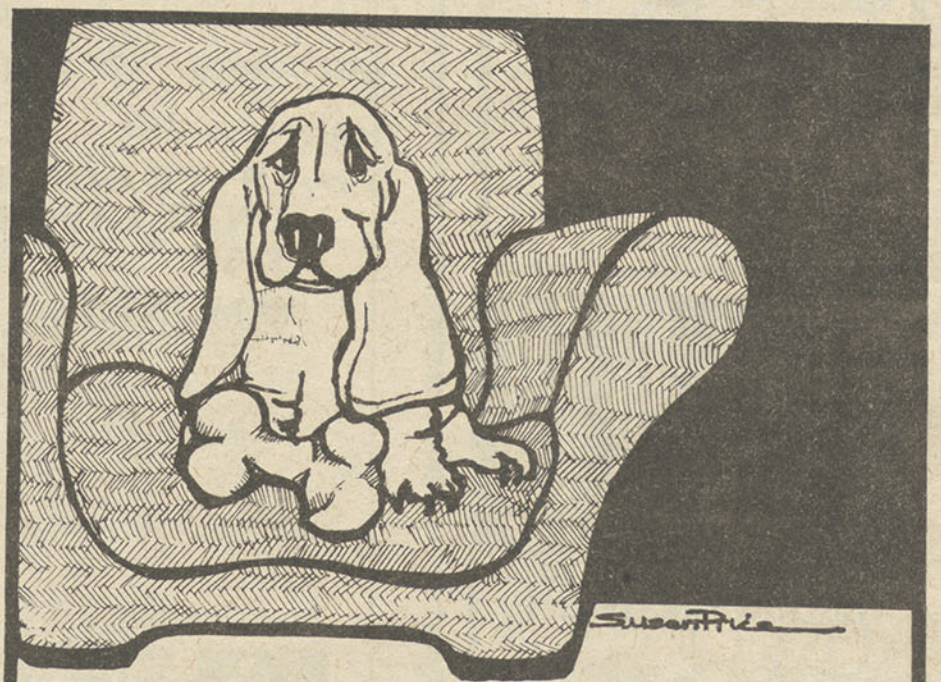

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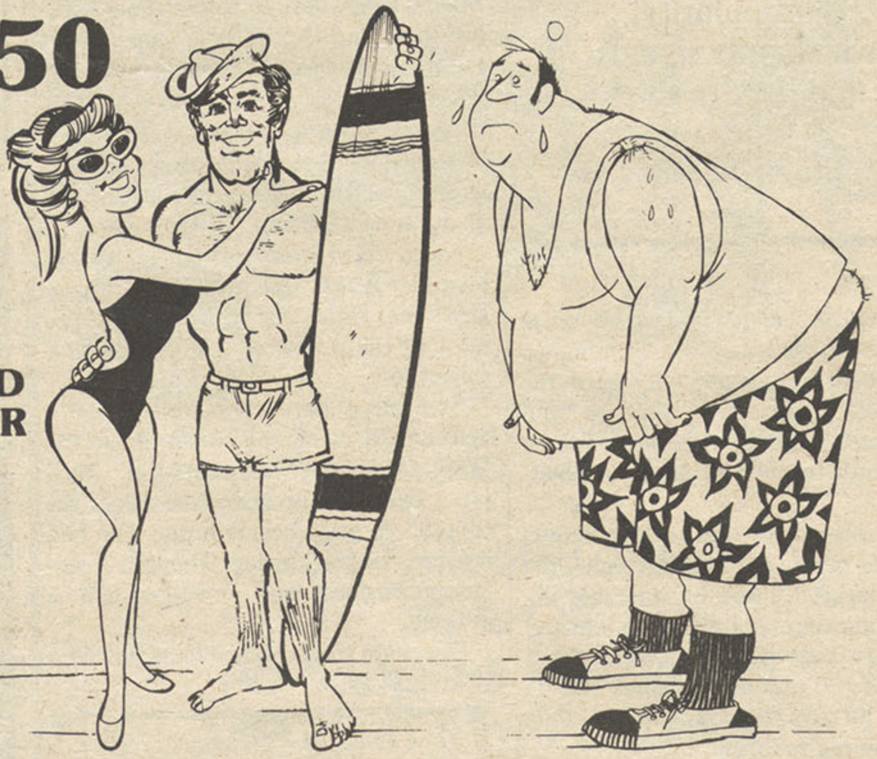

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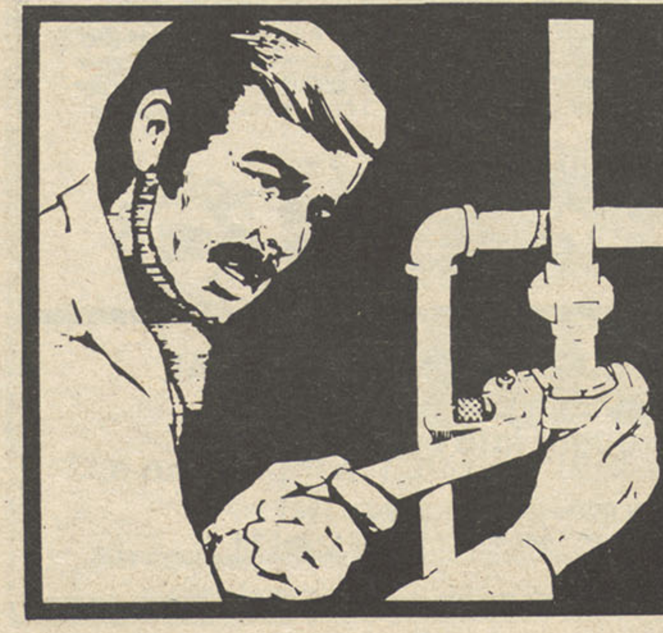

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they're soon to fade from the night sky.

Smuggler's Inn is owned and operated by Associated Hosts, a Los Angeles-based corporation that has sixty Smuggler's Inns, mostly in the Midwest. Most have similar restaurant and nightclub formats. Associated's president, Paul Rothman, says his firm considers Ann Arbor a suburban community and aims to create an image of "rustic elegance" rather than the more high-gloss formality it would call for in downtown locations.

Rothman says he doesn't know about local problems but emphasized that Associated's policy is to operate quality restaurants and run discos as complements. "The bar crowd is fickle," he reiterated. "It's hard to put your finger on how to hold it. Food customers are more loyal, and you have to make them your priority."

Rothman believes that disco is fading, but he keeps his forecasts of coming trends to himself as trade secrets. "This is a competitive business," he says. "It's survival of the fittest."

> The Mingles management tries to help patrons meet each other, but fights the "meat market" image by watching the crowd and cautioning men who leer and hustle too aggressively.

Two truths about singles' bars:

1. They can feel like meat markets.
2. They aren't meat markets.

Meat markets thrive in the imaginations of people who need dens of sin to keep clear of. It's not that no one goes to singles' bars in search of "one night stands," but that lots of people look for loveless sex in other kinds of bars, in tennis clubs, and at the public library. And a clod—whether he's shy and fumbling or aggressive and overbearing—won't fare any better in a singles' bar than he will in the library.

Still, singles' bars feel like meat markets. On a typical Saturday night, the crowd at a disco like Smugglers' Inn or Mingles will be perhaps half couples on dates and the rest polite, light-hearted "singles," mostly in same-sexed pairs, trios or foursomes. But if as few as five or six men take up predatory postures, leaning against pillars, craning their necks from barstools or walking in vulture-like circles around tables of women, the whole scene will take on the feel of a sexual bargain basement. And on weekend nights one can count on spotting about a dozen birds of prey. Like the obligatory strobe lights on the dance floor, they set the tone of the scene, and it wouldn't be quite right without them. □

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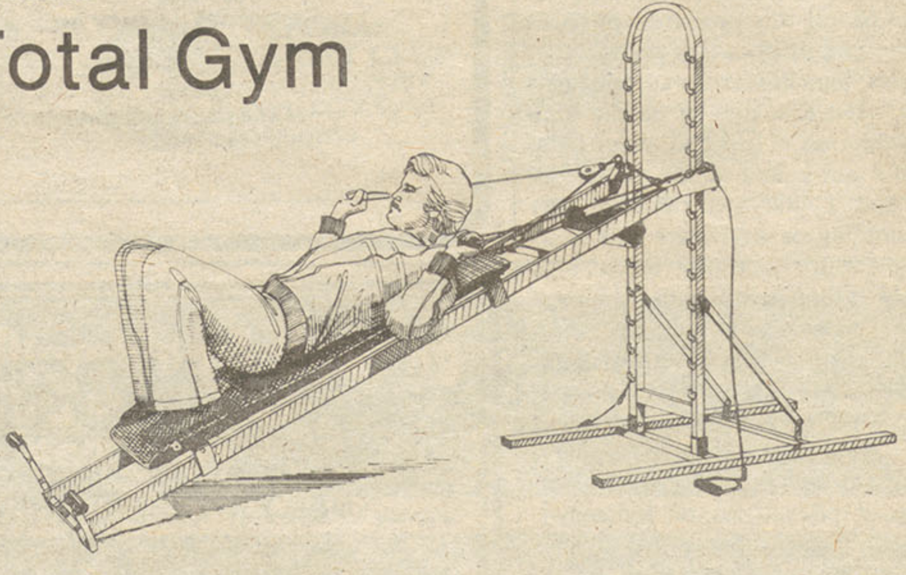

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COOPERAGE

The Squire of Frog Holler

How Rick Peshkin's love affair with fruits and vegetables evolved into a million-dollar business.

By ANNETTE CHURCHILL

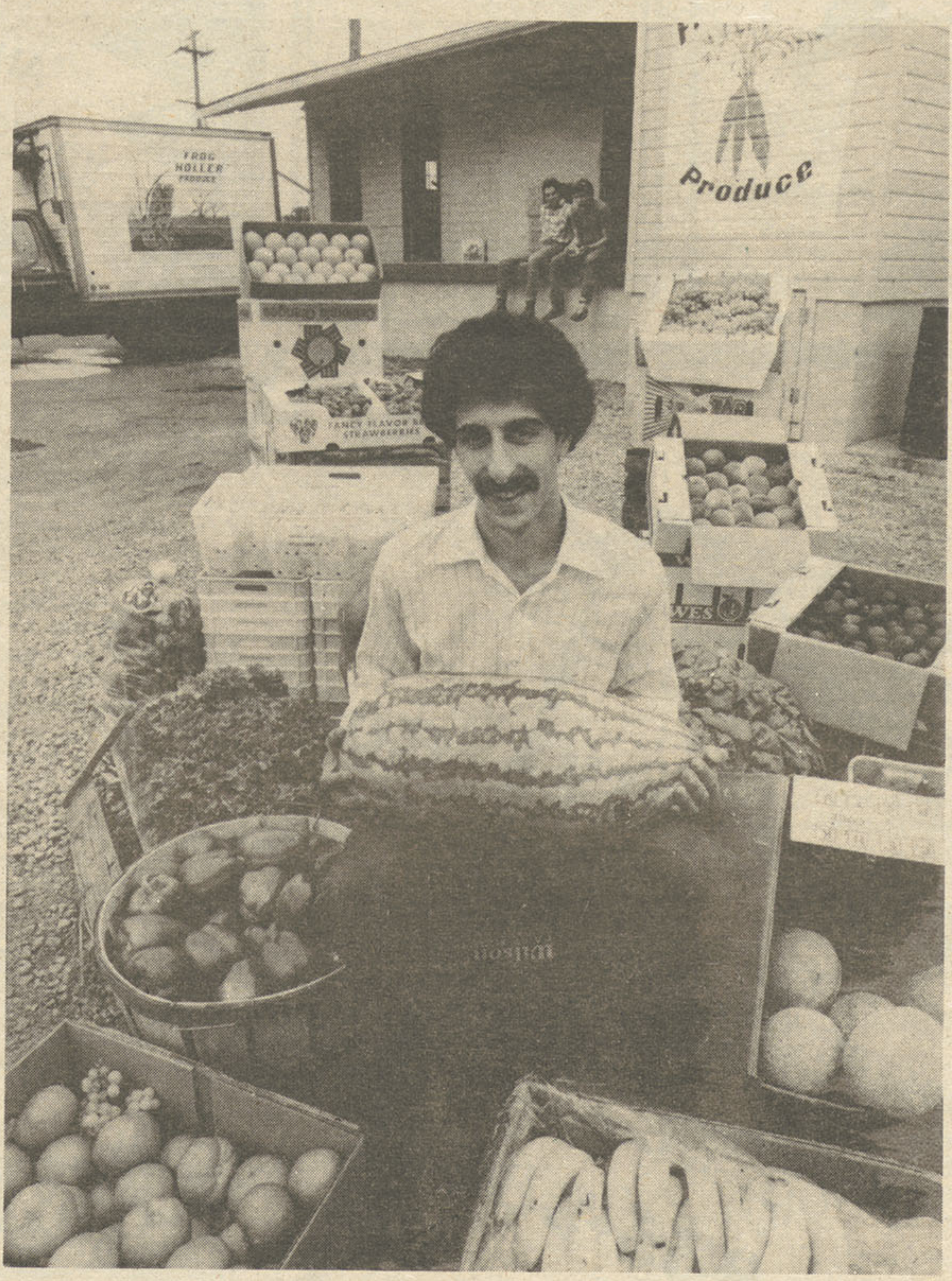
In the tiny office at the back of the Frog Holler warehouse on South State, Rick Peshkin stands, phone to ear. “Gimme five banana, and make sure a couple have fairly good color,” he says in a peremptory tone. Five banana means five cases of bananas. Still on the phone, he reaches over to brush a cat off a broken-down upholstered chair and gestures to me to take a seat. Peshkin, thirty-two, is five-feet nine inches and 122 pounds of nervous and psychic energy. With thick, short, slack curls and a long, narrow face alive with urban alertness, he looks Italian, like a grownup version of a street urchin in an old Rossellini movie. When he hangs up the phone, he slumps into a chair, ready to take a breather. He drops his head a little, as if to give his neck a rest, and looks up at me with big, soft eyes. “Hi,” he says, low and friendly. “Excuse me. Hey, Mike,” he yells, throwing back his head. “Pull a couple of sprouts for Eden's, will ya?”

How did you get into the wholesale food business, I ask Peshkin. “Four of us who owned Indian Summer restaurant—Matthew Posner, Ken King, Sue Longini and myself—bought a farm,” he says. “Part of it was called ‘Frog Holler’ right in the deed, so we called the farm that.” Indian Summer was Ann Arbor's first natural food restaurant when it opened in 1970. “Our idea was to run the farm like a commune—make our own yoghurt, bake our own bread, and grow our own produce for the restaurant. We were very idealistic. The restaurant and even the farm worked out well for a time, but after awhile we began to go our own ways. Two of us bought out the other two—I'm talking about the farm. I still own half of it, but I have no connection with the Frog Holler stand at the Farmers' Market. Ken King has that. Indian Summer is out of business.”

Peshkin had taken over the buying for Indian Summer when its manager was temporarily disabled. “When I saw that wholesale produce market in Detroit, it blew my mind,” he recalls. “The energy! You could feel it. At first I got taken a lot. I was a real rookie. But I kept going back until I got the hang of doing business there. The co-ops in town asked me to do errands for them, and pretty soon I was doing all their buying. When I took on new accounts, the day came when I had to have a warehouse and then a new truck. The progress has been steady.

“One of the things I like about the business is that I'm dealing with a product I like. I love fruits and vegetables. Here, let me give you something. Ever had a California red yam?” Peshkin selects one from a nearby case, and he looks at it for a moment almost as if he's *experiencing* it. Then he hands it over. “Want to go to market with me?”

We arrive at the market by truck at four thirty a.m.—late for a Monday market run. Angelo Graziano, one of Peshkin's crew, has come independently by van and has been at work for an hour already. The Detroit Union Produce Terminal, a strictly wholesale place not



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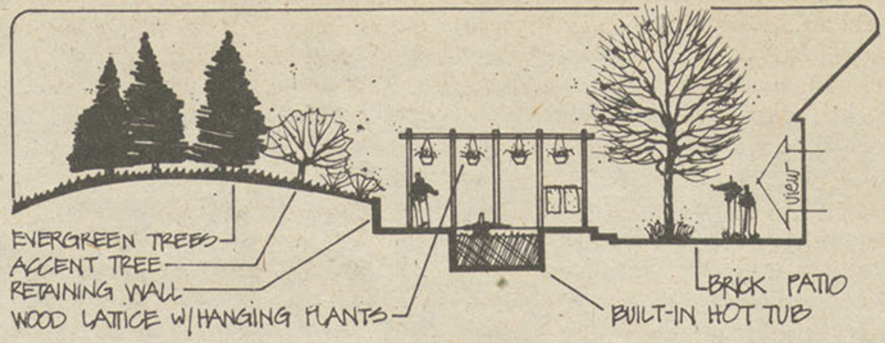

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BORDERS
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to be confused with the Eastern Market, is next door to the Fisher Body Plant in Detroit. Dozens of trucks are backed against the loading docks that run along the side of two six-hundred-foot-long low buildings. Italian names appear on many of them—Buccallato, Felice, Tocco, Serra. "In this business, looking Italian doesn't hurt, but I'm really Jewish," Peshkin says.

Some truckers vault up onto the loading platforms in one easy motion and charge into the terminal. Inside, in the dark morning hours before most people are up, the air sparks with the electricity of competition and risk. Fifteen independent houses compete here for the business of direct produce distributors like Peshkin. Though some are specialists, most carry a broad range of produce items. Both price and quality figure in the contest for business. An all-important risk factor for both seller and buyer is perishability. Here today, and on every other working day of the year, are hundreds of tons of produce, much of which must be sold to wholesale companies like Frog Holler, distributed, resold at retail, and consumed within a week. On the spring day of our visit, all the produce on hand has arrived from far away—from Mexico, Chile, Hawaii, Arizona, California, Oregon, and Florida. Each region has its ascending and descending market season with prices that change every day with changes in supply. Smart buyers must be able to anticipate the peaks and valleys on a murderous roller coaster of variable factors. Peshkin's new warehouse, with rooms that are individually controlled for both temperature and humidity, provides storage conditions for a variety of produce. This gives him a few days' leeway to play these factors to his and his customers' advantage.

This morning there's a lot of stuff on hand at the market from Florida—corn, beans, tomatoes. "Florida is a terrible state," Peshkin complains. "The fertility of its soil is one hundred percent artificial. It's just one great big potential sink hole. Vegetables from there don't have any flavor."

The market is noisy. Portable butane heaters roar on this chilly morning. Electric forklifts pick up pallets and circulate constantly. Angry loud voices rise over the din. "Whaddaya want me to do about it? Ya know what? I ain't gonna make no money on 'em either!" The earthy smell of root crops and the astringent scent of citrus fruit is overlaid with the odor of onion.

Each house has a small enclosed office. Through its window you can see women doing paperwork. But the open areas of the market are staffed one hundred percent with males, mostly middle-aged, who seem to get mad often, although it is hard to believe they can really be surprised by anything.

With a variety of shrugs dealers express resignation, disgust, and helplessness in the face of "conditions." "What can I do? What can I tell you?" says one, arms spread wide, fingers apart, shoulders hunched to his ear lobes. A few are anxious. "Beautiful lettuce, Rick. Like to get more business from you." With Frog Holler now consistently grossing over a hundred thousand dollars a month, Peshkin's business is sought after.

The market's bleak, gray interior is livened by gorgeous displays of produce put out by the dealers to attract buyers. Artfully arranged like still lifes are inch-thick, foot-long asparagus, bunches of chicory as wide across as a bicycle wheel, yellow-green fresh anise, snow-white cauliflower as big as your head, heavy bunches of grapes, cascades of emerald parsley, polished purple eggplant, and strawberries so clean, bright, and shiny they look artificial. "You shouldn't get too infatuated with displays," Peshkin tells me. "They pick out the very best stuff in an entire shipment for them. You're better off looking in back."

Forty feet back from the action, where the shipments are piled up, Peshkin opens a case of green beans, takes a bean out, chews it thoughtfully, and says, "They yell at me for opening crates. I tell 'em to shut up." Peshkin covers the entire market, noting quality and prices as he goes, before placing any orders. He tastes beans, asparagus, a melon sample; he pinches strawberries and massages eggplants; he sniffs apples and pears from Oregon. Again, in each case he seems to be experiencing the produce—its smell, color, texture.

There are two problems today. The tomatoes are lousy and nobody has any limes. "We got no limes, Junior. No limes," says one dealer. "You could play handball with these tomatoes and it wouldn't hurt them," Peshkin complains. He dismantles stacks and stacks of cases of tomatoes in the hope of finding some underneath or in back that are a little better. Finally a dealer protests. "You wanna pick out your own tomaydas? Get your f------ pallet and get outta here."

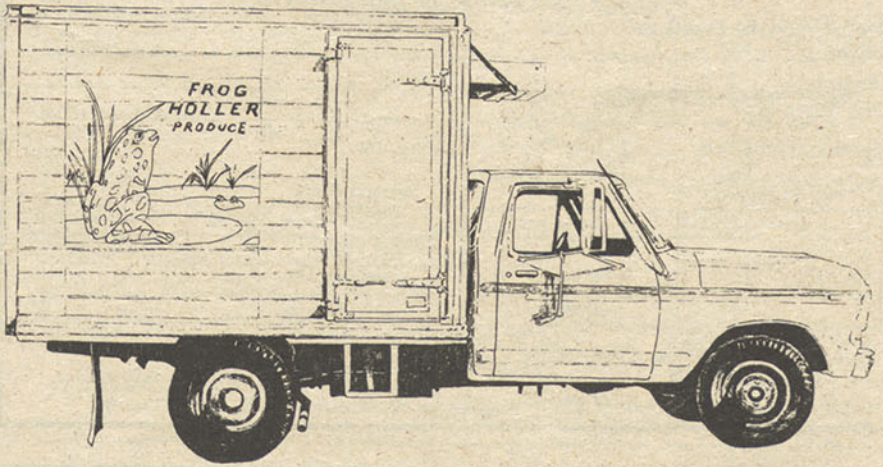
Peshkin, once something of a flower child, still has a generally gentle manner in social situations. His wife, Cathy Bolton, had told me, "He courted me with an elephant heart plum. I fell for him immediately. Pretty soon my whole apartment became a ripening area for peaches and melons. That was before he had the warehouse. How could I resist him? Who else would bring you half a case of plums when he came calling? Who else would bring you a bushel of fresh basil to make pesto with? He's gentle and sensitive and a wonderful father to Hannah Rose, our baby daughter. But in business, watch out! Rick can be mouthy and tough—a real hardass." Bolton, a teacher consultant in the Ann Arbor schools, helps with the business when she can. "People call and say, 'Hello, Mrs. Holler. Is Frog there?'"

I mentioned Peshkin's sensual appreciation of fruits and vegetables. "Oh, you noticed that," Bolton says. "One time he was describing the perfect mango—the texture of its skin, its slippery, fully ripe flesh dripping juice—and a friend of his said, 'Cut it out, Rick. You're turning me on!'"

"Well, this market is only part of it," Peshkin explains as we head home from Detroit. "Next month we'll be doing a lot of business with local farmers at the Eastern Market. We have a lot of specialty customers—people who eat only organically grown food. I have stuff shipped here air freight. The best part is the summertime when I get to see the Michigan organic farmers. They're all good talkers. We go to the western part of the state for organic asparagus and tomatoes. One couple has this earnestness about the organic movement, but they chain-smoke Marlboros and drink coffee all day long. Dale Kunkle in Eaton Rapids won't make a move without his solar bob. It's a ball on a string. The way it twists tells him when to plant, when to pick, what the condition of the soil is, and whether any pesticides are present. It also tells him what the price ought to be. We have wonderful one-way conversations with a deaf farmer in Ontario. His stuff is great, but you pay top dollar.

"Anybody can buy out of our warehouse if they take case lots," Peshkin continues. "We sell to plenty of individuals in canning season. Buyers' clubs deal with us. I'm like a personal shopper. I try to be the eyes and nose of our customers. We are glad to do favors for the twenty-five restaurants and health food stores who are our clients—things like running stuff over to them if they're running out. I think I'm good at business because, without even knowing it, I absorbed a lot about it from my family when I was growing up. My parents had a ladies' clothing store in Queens. They worked terribly hard, and I'm sure they would have like to see me be an optometrist or at least get into something less pressured than this business."

And who designed the frog decoration for the truck? "That was done by Pam Kladzyk from Bad Axe. She's in Poland getting a Ph.D. in art. Her subject is 'Color in the Urals.' Her frogs really put us on the map."□



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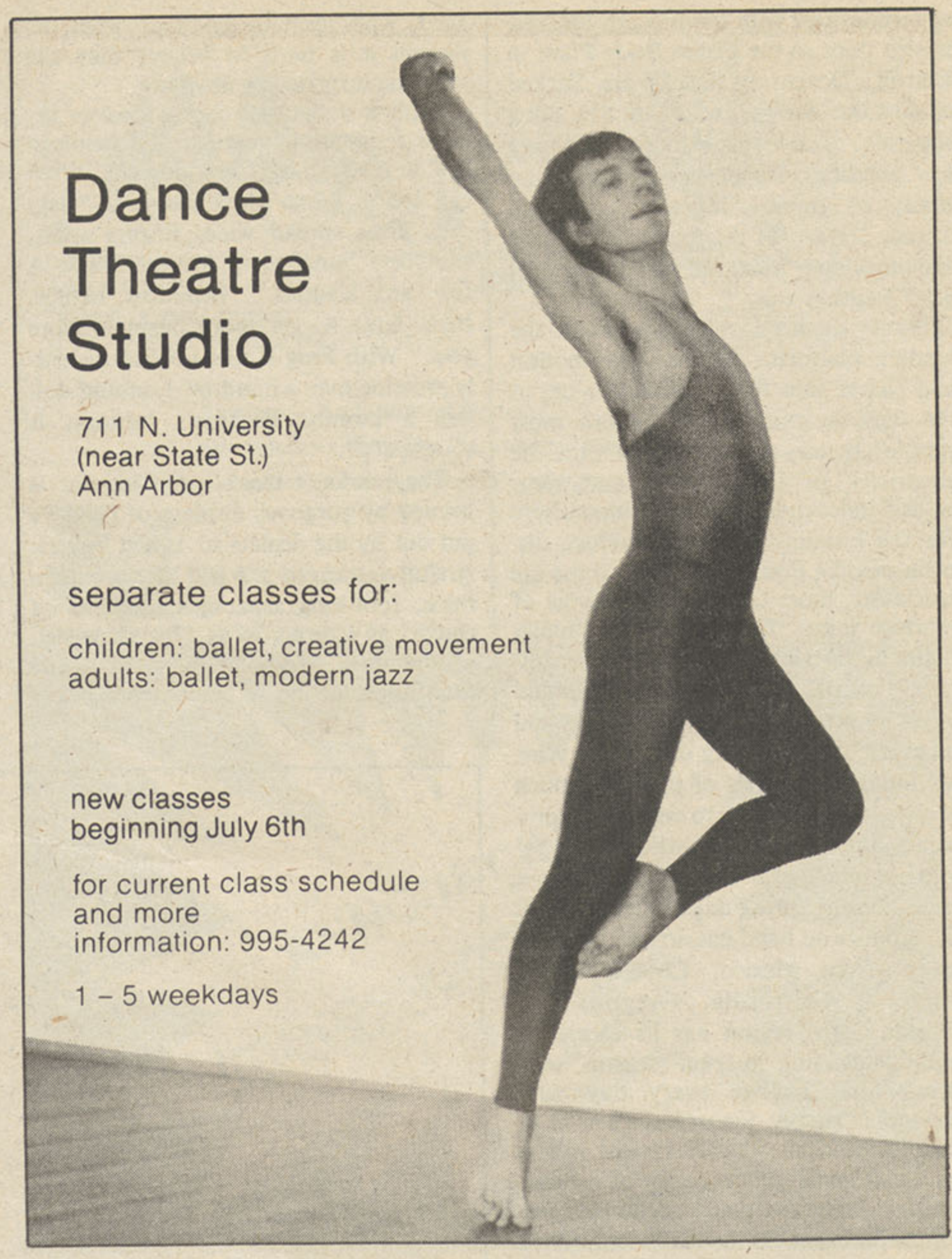

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CALENDAR

A selection of Ann Arbor events by our staff and contributors, with separate listings for exhibits and for music at local night spots.

TO PUBLICIZE EVENTS IN THE CALENDAR

Mail press releases to John Hinchey, Calendar Editor, *ANN ARBOR OBSERVER,* 206 S. Main, Ann Arbor, Michigan 48104. **PLEASE** do not phone in information. With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead; notices for September events should arive by August 17. All material received by September 15 will be used as space permits; material submitted later may not get in.

MUSIC AT NIGHT SPOTS

by Lee Berry

These bookings came from information available at press time. Last minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead.

ANNIE'S DUGOUT, 2324 Dexter, 665-8644.

Live entertainment Saturday nights only for the summer. Various types of music, from rock to folk. No cover, no dancing. **JULY 4:** To be announced. **JULY 11 & 18: Hal & Martin.** Guitarist Hal Davis and keyboardist/flutist Martin Simmons, both of the recently defunct Bigfoot. **JULY 25:** To be announced.

ARBOR VALLEY INN, 2800 Jackson, 769-0700.

Live music Wednesday thru Saturday nights. Plans seem to call for danceable, boogie rhythm & blues. **EVERY WED. & THURS.: Lady Luck.** Easy listening group featuring Kim Longworth & Paula Dettling sharing vocals. **EVERY FRI. & SAT.: The Sharks.** 6-piece R&B group features Todd Perkins, late of the Blue Front Persuaders, on bass and Terry Hughes, who's been in a handful of area groups, on guitar. **JULY 6-7, 13-14, 20-21, 27-28:** To be announced.

THE APARTMENT, 2200 Fuller, 769-4060.

Live music and dancing Wednesday thru Saturday nights from 9 p.m. to 1 a.m. Big screen TV for sporting events. The club is located in the Huron Towers complex near North Campus. Groups to be announced.

THE ARK, 1451 Hill, 761-1451.

The best place in the state to catch folk music from the U.S., the British Isles, and beyond. A living room atmosphere with hot popcorn and coffee provided. Music starts at 9 p.m. (except Sundays, 8 p.m.). **JULY 3: Joe & Antoinette McKenna.** Songs from Ireland played on Irish pipes and Celtic harp. **JULY 17: The Fiddle Puppets.** North Carolinan practitioners of "clogging," a traditional folk dance. Quartet members were among the founders of the Green Grass Cloggers. **JULY 25: Debbie McClatchy.** Banjo player and singer of Irish-American songs associated with the gold rush era a century ago in California and the Yukon.

AURA INN, 11275 Pleasant Lake, 428-7993.

The lakeside tavern has discontinued its live music program, for the summer at least.

THE BALCONY, 1250 Washtenaw, 971-1100.

Upstairs lounge at the Crystal House Motel. Live dancing music Wednesday thru Saturday. No cover. **JULY 1-4: Emerald City.** Sometimes tender, sometimes high-energy classic rock & roll from the past 15 years. **JULY 8-11, 15-18, 22-25, 29-31:** To be announced.

BIMBO'S, 114 E. Washington, 665-3231.

EVERY THURS. THRU SAT.: Peter Freeland. Solo guitarist/vocalist performs country music and oldies as well as some comedy.

BLACK JACK TAVERN, 3600 Plymouth, 769-9400.

Inside the Mariott Inn/Win Schuler's. Late-night entertainment consists of duos and trios performing mainly soft-rock/easy listening material. Entire July schedule unavailable at press time due to vacation.

BLIND PIG, 208 S. First, 996-8555.

Live jazz, blues, folk and rock. No dancing. Cover. **EVERY MONDAY: Boogie Woogie Red.** Authentic old boogie blues piano and vocals. Occasional guest drop-ins. **JULY 2: The Lepers.** Blues and rock by ex-Sky King guitarist Rick Jacobi and the Adamson-Tessier-Cooley rhythm section. **JULY 3-4: Trees.** Five-piece rock band fronted by guitarist/vocalist Debbie Tomasic and vocalist Jessie Tight. Haunting harmonies. **JULY 9: Quintessence.** Recently emerged fusion jazz quintet with a professional, very clean sound. **JULY 10-11: Progressive Blues Band.** Guitarist Lowell Cauffiel (a reporter for the *Detroit News*) and drummer Martin Gross have revamped the band. New additions Juanita McCray and trombonist Bugs Beddow. **JULY 16-18: John Mooney.** Traditional delta blues so effective that they nearly conjure up a foggy, steamy Louisiana night. **JULY 23: Telluride Cowboys.** Sweet, good-time country rock and western swing. **JULY 24-25: RH Factor.** Drummer Rick Hollander's own aggregation. What began as an experimental jazz quartet has broadened to include all kinds of musical influences, due perhaps to Hollander's association with Madcat Ruth. A varied, enjoyable show. **JULY 30: George Bedard & the Bonnevilles.** Recently re-formed quintet emphasizing old-time country music (as opposed to their previous rockabilly direction). Includes Blue Front Persuaders' bassist Karl Hildebrand and Telluride Cowboys' pedal steel player Mark O'Boyle. **JULY 31: Eddie Burns Blues Band.** Electric blues from Detroit.

John Mooney at the Blind Pig, Thurs.-Sat., July 16-18

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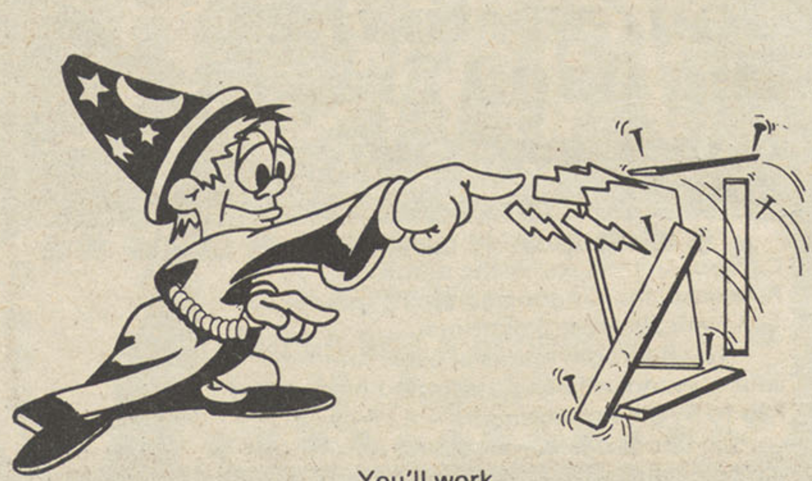

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CALENDAR /continued

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THE DOWN UNDER, 117 E. Main, Manchester, 428-7000.

Small informal listening room downstairs from the Black Sheep Tavern. **EVERY WED. & THURS.** (except July 16): **Connie Huber** with Steve Moebs. Soft yet powerful folkish duo performing mostly original material. **EVERY FRIDAY** (except July 17): **David Menefee.** Country guitar & fiddle playing. Jam sessions frequently develop. **EVERY SATURDAY** (except July 18): **Connie Huber.** See above. **JULY 16–18:** To be announced.

THE EARLE, 121 W. Washington, 994-0211.

Live jazz trios Tues.–Sat. No dancing. No cover. **EVERY MONDAY: Kevin O'Connell.** Superb solo pianist. **EVERY TUES.–THURS.: Ron Brooks Trio.** With Larry Bell on drums and Kevin O'Connell on piano. **JULY 1–3: Ron Brooks Trio. JULY 4:** Closed. **JULY 10–11: Howard White Trio.** With Andy Sacks (piano) and Dave Koether (drums). **JULY 17–18: Larry Manderville Trio. JULY 24–25: Joe Summers Trio. JULY 31: Mike Grace Trio.**

THE HABITAT, 3050 Jackson, 665-3636.

Weber's Restaurant's lounge. Solo piano during happy hour daily by Art Stephens. **EVERY TUES.–SAT.: The Whiz Kids.** Four-piece group plays virtually all kinds of pop-related music, including rock, jazz, forties-style, fifties and more. All are as much all-around entertainers as musicians.

THE HEIDELBERG, 215 N. Main, 663-7758.

Entertainment, weekends only from 9 p.m. to 1 a.m., in the Rathskeller. **EVERY FRI. & SAT.: Tom Crocker.** Solo guitar & vocals. Mixed originals and covers. The Heidelberg also features German dancing bands every Saturday night. **JULY 4: Jacob Raming & the Polka Leiders. JULY 11: Die Oberkrainer. JULY 18: Echoes. JULY 25: The Rheinlanders.**

'KING'S ARMS PUB, 118 E. Washington, 663-9757.

Bimbo's intimate pub. Light rock/easy listening solos and duos. **EVERY WED.–SAT.: Mark Northey.**

MANTEL'S, 610 Hilton Blvd., 665-5626.

Outdoor music programs take place at Mantel's (adjacent to the Briarwood Hilton) Tuesday nights through the summer. Featured music is jazz in its various disguises, from big band to modern electric pop-fusion. **JULY 7: Jeff Lorber Fusion.** See Events. **JULY 14: Alexander Zonjic.** See Events. **JULY 21: Buddy Rich.** See Events. **JULY 28: Katalenic Kwek Big Band.** See Events.

MOUNTAIN JACK'S, 300 S. Maple, 665-1133.

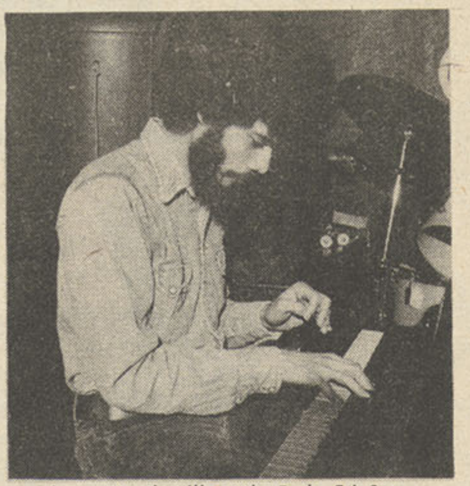
Live music Mon.–Sat.: 9 p.m.–1 a.m. Dancing. No cover. **JULY 1–4, 6–11: Bones.** Top-40 cover band. **JULY 13–18, 20–25, 27–31:** To be announced.

OLD TOWN, 120 W. Liberty, 662-9291.

Not normally in the live music business, the downtown corner bar is the scene of informal acoustic jams every Sunday night beginning at 7 p.m. If you bring a guitar or a fiddle, you may end up playing.

PRETZEL BELL, 120 E. Liberty, 761-1470.

Live bluegrass weekends only. Cover. **JULY 3–4, 10–11, 17–18, 31: RFD Boys.** Authentic bluegrass string music. Guitarist Will Spencer is also a recording engineer at Solid sound studios, where he has assisted on recent LP's by Footloose, Gemini, Dick Siegel, and others.



Larry Manderville at the Earle, Fri.-Sat., July 17-18

RICK'S AMERICAN CAFE, 611 Church, 996-2747.

Campus area club featuring live music seven nights a week. Dancing. Cover. **JULY 1: Streetlight Knights.** Blues, old-time rock & roll and a new set of ska tunes. Irreverent, disrespectful, and fun. **JULY 2: Chicago Pete & the Detroiters.** Electric blues sextet featuring three members of the now-defunct Big Mouth Blues Band. **JULY 3–4: Steve Nardella.** Nardella's stick-to-the-script rockabilly act has become an in-demand commodity for private parties by Detroit's rock elite. A new LP is being discussed. **JULY 5: The Other Band.** New-wave power trio that's decidedly anti-pop in its approach (i.e., it uses odd chord changes but remains danceable). **JULY 6: The Falcons.** See Arbor Valley Inn. **JULY 7–8: Duke Tomatoe & the All Star Frogs.** A major celebrity in many Midwestern college towns, Duke is catching on quickly in A². Half hard-rocking blues band and half comedy stage show. **JULY 9: 1-2-3-GO!** Light-hearted rock and pop trio that succeeds largely by not taking themselves too seriously. Spunky. **JULY 10–11: Sailcatz.** Boogie rock & roll and blues. Pianist Al Hill is also picking up fans as the slick-fielding shortstop of Rick's defending champ softball team. **JULY 12: Rough Cut.** Post-punk hard rock from Detroit. Features ex-Cubes vocalist/writer Carolyn Stritio. **JULY 13: Quick City.** Multi-faceted seven-piece group switches adeptly from Santana-styled rhythmic rockers to mellower jazz tunes. About to make a return trip to Madison. **JULY 14: George Bedard & the Bonnevilles.** See Blind Pig. **JULY 15:** To be announced. **JULY 16: Dick Siegel.** See Star Bar. **JULY 17–18: Bob Margolin.** See Events. **JULY 19: The Suits.** Original Lansing area rock band with a sparse, funky sound similar to Trainable. Formerly the Leisure Suits. **JULY 20:** To be announced. **JULY 21: Streetlight Knights.** See above. **JULY 22: Blue Front Persuaders.** The new 5-piece Persuaders feature ex-Silvertones & Dick Siegel bass player Karl Hildebrand and rock guitarist Bob Canter. Old-time rhythm & blues with a modern edge. **JULY 23: Lonnie Brooks.** See Events. **JULY 24–25: Hard Times Band.** Madison area group specializing in Waylon and Willie and Southern rock. **JULY 26: Hoi Polloi.** Ann Arbor new wavers whose recently released LP, "Second Crack," is getting air play on WRIF. **JULY 27:** To be announced. **JULY 28: The Falcons.** See Arbor Valley Inn. **JULY 29: Quick City.** See above. **JULY 30: Semblance.** Everything from jazz to Top 40 to straight-ahead rock & roll. The stress is definitely on dancing. **JULY 31: I-TAL.** Americanized reggae from Cleveland Heights. Their follow-up single should be out by this date.

SECOND CHANCE, 516 E. Liberty, 994-5350.

Ann Arbor's premier rock & roll club. Live music 7 nights a week consisting for the most part, of professional Top-40 cover bands. Tuesday thru Sunday. Occasional concerts by national and international rock & roll groups. **JULY 1–5: Giveaway.** Top-40 rock. **JULY 6:** To be announced. **JULY 7: Cult Heroes.** Fast, hard, tough modern rock that's as defiant as the future is bleak. **JULY 8–12: Mugsy.** Top-40 rock. **JULY 13–14:** To be announced. **JULY 15–19: Mariner.** Top-40 rock band that became heroes to Japanese audiences on its 1980 tour. **JULY 20:** To be announced. **JULY 21: Vantage Point!.** After almost a year's separation, the colorful blues rockers are back in the area for a brief reunion. Veteran session player Gary Quackenbush on guitar. **JULY 22–26: Bobby Lewis & the Cracker Jack Band.** Old & new rock & roll classics cut with some old R&B hits. **JULY 27–29:** To be announced. **JULY 30–31: The Dittilies.** Maniac rock.

STAR BAR, 109 N. Main, 769-0109.

Live music Tuesday thru Saturday. Reggae to bluegrass, but mostly rock & roll. Dancing and cover. **EVERY MONDAY: Comedy Night.** Amateur comics test their routines (or improvise them) with ex-Hard Corps vocalist Fleenor as MC. Remaining schedule incomplete at press time.

WEST BANK, 2900 Jackson, 665-4444.

Live music in the lounge of the Holiday Inn Tuesday thru Saturday nights. Bands are variety type, playing many styles for diverse audiences. Dancing, no cover. **ALL MONTH: Secrets.** Top-40 pop-rock quartet.

EVENTS

★ *denotes no admission charged.*

Film Location Abbreviations

AAPL—Ann Arbor Public Library (S. Fifth Ave. at William), basement meeting room. **AH-A**—Angell Hall, Auditorium A. **MLB 3[4]**—Modern Languages Building, Washington at Ingalls, Auditorium 3 or 4. **Mich.**—Michigan Theater, Liberty at Maynard. **Nat. Sci.**—Natural Sciences Building, North University across from Ingalls. **Old A&D**—Lorch Hall (Old Architecture Building at Tappan and Monroe). **Rm 100 HH**—Room 100 Hutchins Hall, Law School, State and Monroe.

FILM SOCIETIES INFORMATION

Tickets $2 (children, $1), $3 double features, unless otherwise noted.

Ann Arbor Public Library Summer Film Festival (AAPL)—994-2333. Free. Limited seating; first come, first serve. **Alternative Action Film Series (ACTION)**—662-6599. **Ann Arbor Film Cooperative (AAFC)**—769-7787. **Classic Film Theatre (CFT)**—no additional charge for double features. 668-8480. **Cinema Guild (CG)**—Monday is 2-for-1 night. 764-0147. **Cinema 2 (C2)**—665-4626. **Gargoyle (GAR)**—$1.50. 763-2194. **Mediatrics (MED)**—763-1107. **Michigan Community Theater Foundation (MCTF)**—$2 (Students, senior citizens, and MCTF members, $1). Series ticket (23 movies) $20 (Students, senior citizens, and MCTF members, $12). 668-8480.

Warning: Film schedules subject to last minute changes.

1 WEDNESDAY

The Civic Band in West Park, Wed., July 1

★ Summer Recital Series:
American Guild of Organists

Martin Jean, the Ann Arbor Chapter's winner of the National Organ Playing Competition, opens the summer recital series. Performance followed by a light snack lunch. Also in the series, same time, same place: July 8, Kaylyn Koetsier; July 15, Michael Perrault; July 22, Gale Kramer; July 29, Carol Muehlig and Joy Schroeder; August 5, Howard Mehler.

12:15–12:45 p.m., Westminster Presbyterian Church, Scio Church Rd. at Greenview. Free. 761-7712.

★ "Music in the Parks":
Ann Arbor Recreation Department

An open-air concert by the Civic Band, a group

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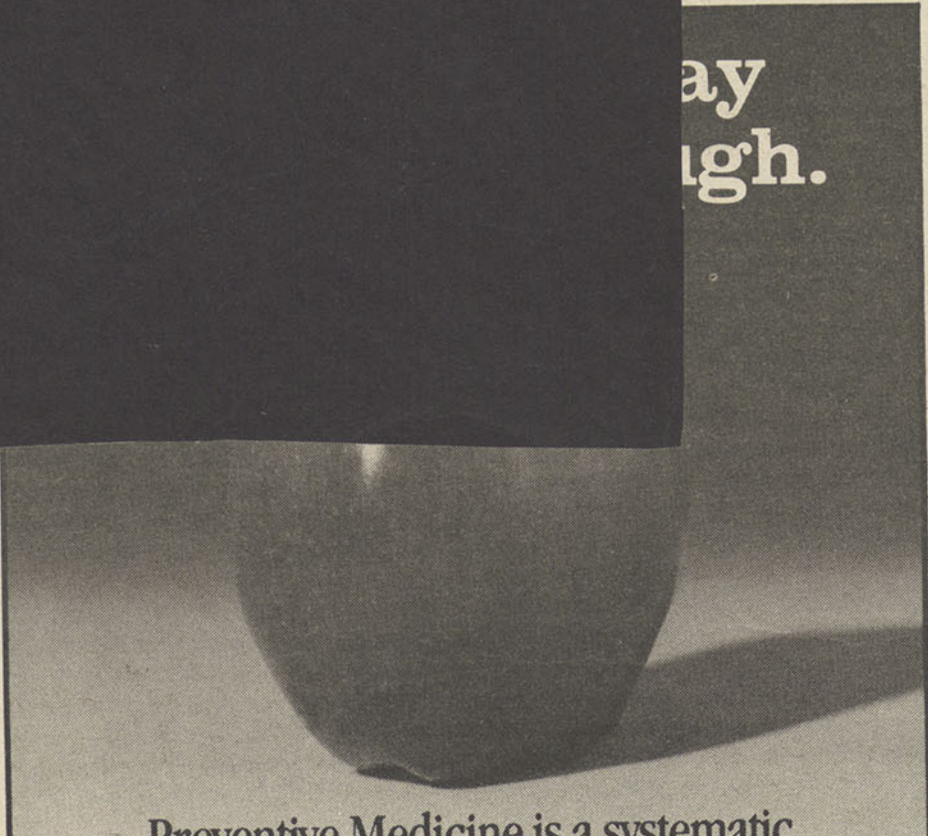

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CALENDAR /continued

of about 100 local musicians directed by Max Plank, EMU Director of Bands. Plenty of seating on the benches or on the grass. Bring a blanket and a picnic.

8 p.m., West Park Band Shell. Free. 994-2326.

FILMS

AAFC. "The Ruling Class" (Peter Medak, 1972). Peter O'Toole, Alastair Sim. AH-A, 7 p.m. **"The World's Greatest Sinner"** (Timothy Carey, 1962). An insurance salesman turns rock 'n' roll evangelist. Music by Frank Zappa. AH-a, 9:45 p.m. **"Cousin, Cousine"** (Tachella, 1976). The highest-grossing foreign film ever to hit America. French, subtitles. Mich., 4, 7, 8:40 & 10:10 p.m. **C2 "Roman Holiday"** (William Wyler, 1953). Audrey Hepburn, Gregory Peck, Eddie Albert. MLB-3, 7:30 p.m. **"Midnight"** (Mitchell Leisen, 1939). Claudette Colbert, John Barrymore, Mary Astor Don Ameche. MLB-3, 9:30 p.m.

2 THURSDAY

"Vaudeville": Black Sheep Repertory Theatre

Director Matt Thornton has compiled a show of vintage vaudeville routines from the 1890–1915 era. Everything from the "Flying Zucchini Brothers" to "Aunt Dinah's Quilting Party." Includes an Irish segment, complete with Irish songs, Irish jokes, and Pat & Mike routines. Ann Arborites in the cast include George Bufford, Pat Rector, and Tim Henning.

8:15 p.m., 104 E. Main, Manchester. $3-$7. 428-9280.

FILMS

AAFC. "Katzelmacher" (Rainer Werner Fassbinder, 1969). Hanna Schygulla. German, subtitles. AH-A, 7 p.m. **"Germany in Autumn"** (1977). Collection of short films on terrorism and contemporary Germany's political climate by eleven leading German filmmakers. German, subtitles. AH-A, 8:45 p.m. **CFT. "Monterey Pop"** (D. A. Pennebaker, 1969). Features Jimi Hendrix, Otis Redding, Janis Joplin, Ravi Shankar. Mich., 5:15 & 8:40 p.m. **"Gimme Shelter"** (Maysles Brothers, 1970). The Rolling Stones, Jefferson Airplane, Ike and Tina Turner, and others at Altamont. Mich., 3:30, 7 & 10:20 p.m. **CG. "Henry V"** (Laurence Olivier, 1946). Laurence Olivier, Robert Newton, and Leslie Banks. Old A&D, 7 & 9:30 p.m.

3 FRIDAY

Independence Day Vaudeville Show: Michigan Theatre

The evening opens with popular Don Haller at the Barton Pipe Organ and a performance by the Ann Arbor Chamber Orchestra's Galliard Brass Ensemble. The program's highlight: an original musical by the prolific Tom Simonds, "A Song of America," a patriotic collage calling for singers, dancers, musicians, and, as Simonds says, "clowns, poets, egg swallowers, elephant trainers, anyone and everything." Finally a showing of Howard Hawks' 1941 film, "Sergeant York," starring Gary Cooper in an Academy Award-winning performance.

7:30 p.m., Michigan Theatre. $4 (lower price with multiple purchases). 668-8480.

"Charlie's Aunt": Ann Arbor Civic Theatre Main Street Productions

The Main Street Series opens its 1981 summer season with Brandon Thomas' perennially favorite Edwardian farce. Three Oxford undergraduates invite three young ladies to tea, and when Charlie's aunt fails to show up to chaperone, one of the boys has to take her place. The cast includes a dashing father just returned from service in India, a solicitor, a witty ward, a sweet niece, an even sweeter orphan, and other comic versions of the Upstairs, Downstairs set. Directed by Terry Matthies, with Greg Alexander, Brian Colgan, Ed Smit, and Marilyn Kennedy as Charlie's aunt.

8 p.m., 338 S. Main. $2.50. 662-9405, weekdays, 1–4 p.m.

"Vaudeville": Black Sheep Repertory Theatre

See 2 Thursday. 8:15 p.m.

FILMS

"Romeo and Juliet" at MLB-3, Fri., July 3

AAFC. "Romeo and Juliet" (Franco Zeffirelli, 1968). Oscar-winning version of Shakespeare's classic romance. MLB-3, 7 & 9:30 p.m. **CG. "Seven Percent Solution"** (H. Ross, 1976). Nicol Williamson, Robert Duvall, Alan Arkin, Vanessa Redgrave. Old A&D, 7:30 & 9:30 p.m. **C2. "The Navigator"** (Buster Keaton, 1924). Buster Keaton. AH-A, 7 & 10 p.m. **"Seven Chances"** (Buster Keaton, 1925). AH-A, 8:30 p.m. **MCTF. "Sergeant York"** (Howard Hawks, 1941). See Events. Mich., 7:30 p.m.

4 SATURDAY

Fourth of July Flag Tournament: Ann Arbor Parks and Recreation Department

Golfers at Leslie and Huron Hills are handicapped according to U.S.G.A. or instant Callaway system. Once a golfer has shot par plus handicap, an American flag is placed in the ground. The winner is the golfer whose flag is placed at the most advanced point on the course. Prizes awarded for 1st, 2nd, 3rd, and longest drive at each course.

6 a.m.–2 p.m. (tee off), Leslie or Huron Hills Golf Course. $10 (seven-day pass holders, $2). Reserved times required. 668-9011 (Leslie), 971-9841 (Huron Hills).

★ Recycle Ann Arbor

Collection date for the area bounded by Main, Stadium, and Liberty. To use this free service, area residents should place recylcables on the curb in front of their houses by 8 a.m. Newspapers and magazines should be separated and bundled securely. Remove the labels from metal cans and flatten them. Glass must be separated by color and free of metal foil, rings, and caps. For further information, call 665-6398.

"Charlie's Aunt": Ann Arbor Civic Theatre Main Street Productions

See 3 Friday. 8 p.m.

"Vaudeville": Black Sheep Repertory Theatre.

See 2 Thursday. 8:15 p.m.

FILMS

AAFC. "Yankee Doodle Dandy" (Michael Curtiz, 1942). James Cagney. MLB-3, 7 & 9:15 p.m. **CFT. "This Girl Friday"** (Howard Hawks, 1940). Cary Grant, Rosalind Russell. Mich., 7 & 11 p.m. **"North by Northwest"** (Alfred Hitchcock, 1959). Cary Grant, Eva Marie Saint, James Mason. Mich., 4:30 & 8:40 p.m. **CG. "Joe Hill"** (Bo Widerberg, 1971). A tribute to the life and legend of the labor movement hero. Title song by Joan Baez. Old A&D, 9:15 p.m. **"You Can't Take It With You"** (Frank Capra, 1938). James Stewart, Jean Arthur. Old A&D, 7 p.m.

5 SUNDAY

★ Ann Arbor Bicycle League Breakfast Ride

Family bike ride to a regional park. Bring a picnic breakfast.

7:30 a.m. Meet at Farmers' Market. Free. 971-5448.

★ 2nd Annual Huron River Day

Canoe lessons and rentals, a chance to ride in a fur trader's canoe; hiking, biking, canoe trips; fishing; slide shows from the Ann Arbor Public Schools collection at Huron High; and announcement of the winners of the *News'* Huron River photography contest. Volunteers are welcome to join Shirley Axon of the Huron River Commission in testing the river water. Also, dedication of the Dean Memorial Grove. Plan your own activities or take part in what is planned.

Noon–6 p.m., Gallup Park. Free. 663-3763.

"Through the Eyes of Giants": U-M Exhibit Museum Planetarium

An audio-visual show geared toward children. Little Katy and Scotty are invited one night to an observatory. There they look through the giant telescope and learn about various "deep-sky" objects they see.

2, 3, & 4 p.m., Geddes at N. University. 50¢. 764-0478.

"Vaudeville": Black Sheep Repertory Theatre

See 2 Thursday. 4 p.m.

"Charlie's Aunt": Ann Arbor Civic Theatre Main Street Productions

See 3 Friday. 8 p.m.

FILMS

CFT. "Willy Wonka and the Chocolate Factory" (Mel Stuart, 1971). Gene Wilder. Mich., 3, 5, 7 & 9 p.m. **CG. "Summertime"** (David Lean, 1955). Katharine Hepburn, Rossano Brazzi. Old A&D, 7:30 & 9:30 p.m.

6 MONDAY

★ Re-entry Tray Lunch: U-M Center for Continuing Education of Women

Informal conversation with other women who are in school or plan to be.

Noon–2 p.m., Rooms 4–5, Michigan League. Free. (Lunch can be purchased in the cafeteria.) 764-6555.

Summer Carnival: Ann Arbor Jaycees

Continues through July 12. Rides, games and prizes, food and drinks.

Pioneer High. For details, call 764-7200, 769-2486.

7 TUESDAY

Jeff Lorber Fusion

Though originally from Philly, Lorber hit Portland, Oregon, after graduating from the Berklee School of Music in Boston during the early 70's. His music reflects the funky Tower of Herbie Hancock jazz scene that he encountered on the west coast. A pianist of considerable skill, Lorber prefers the electric keyboards. His records are filled with layered synthesizer effects and, on the newest LP, "Galaxian," vocals as well. His quick rise has been dramatic. He happened along at a time when fusion jazz was in transition from a rock/classical orientation to a funkier R&B one. His four preceding albums, two each on Inner City and Arista, have been among the last four years' hottest "jazz" LPs.

6 p.m., Mantel's Terrace, 610 Hilton Blvd. adjacent to Briarwood. $6.50 in advance available at Mantel's, Mon.–Wed., noon–7 p.m. $7.50 at door. $55 for limited reserve seating for entire series. 994-6554.

Summer Carnival: Ann Arbor Jaycees

See 6 Monday.

The Fontana Ensemble: University Musical Society

University Musical Society opens its Summer Fare schedule with a performance by these Midwest-based virtuoso performers in a Mozart Oboe Quartet, a Brahms Horn Trio, and a Faure Piano Quartet.

8:30 p.m., Rackham Auditorium. Tickets $5–$8 at Burton Tower and at the door. 665-3717.

Canoeing at Gallup Park, Huron River Day, Sunday, July 5

FILMS

CFT. "City Lights" (Charlie Chaplin, 1931). Silent classic. Mich., 4, 7, 8:30 & 10 p.m. **C2. "Breaking Away"** (Peter Yates, 1979). Sleeper success of 1979 about the big Indiana University bicycle race (which really does exist). AH-A, 7:30 & 9:30 p.m.

8 WEDNESDAY

Summer Carnival: Ann Arbor Jaycees

See 6 Monday.

★ "Music in the Parks": Ann Arbor Recreation Department

See 1 Wednesday. 8 p.m.

FILMS

AAFC. "The Sorrow and the Pity" (Marcel Ophuls, 1972). See Film Highlights. AH-A, 7 p.m. **CFT. "The Last Wave"** (Peter Weir, 1977). Supernatural chiller. Richard Chamberlain. Mich., 4, 7 & 9 p.m. **C2. "Story of a Love Affair"** (Michelangelo Antonioni, 1950). Romantic thriller. Italian, subtitles. Old A&D, 7:30 p.m. **"The Reckless Moment"** (Max Ophuls, 1949). Joan Bennett, James Mason. Old A&D, 9:30 p.m.

9 THURSDAY

★ Open Meeting: Women's Center

A core group of about seven Ann Arbor women are interested in establishing a women's center. It would include a small restaurant & bar, space for workshops, seminars, and dancing (both recreational and performance), an art gallery, a bookstore, and a library—and perhaps other things. One purpose of this meeting, says organizer Nancy Scott, is to find out what local women would like to see in a women's center. A second purpose of the meeting is to recruit and organize volunteers to begin working on making this idea a reality. "The idea," says Scott, "is to give women a place they can go and feel comfortable. We are now primarily a feminist group, but we want to appeal to all women in the area. And though some of the new center will be for women only, the idea is that men will be welcome too."

7:30 p.m., Boards & Billiards, 637½ S. Main. Free. 668-6356, 668-6906.

★ "The Bradley Method of Natural Childbirth": Ann Arbor Advocates for Safe Alternatives in Childbirth

Lecture/discussion with local Bradley instructors.

7:30 p.m., Wesley Foundation Lounge, 602 E. Huron. Free. 973-7475.

Summer Carnival: Ann Arbor Jaycees

See 6 Monday.

"Vaudeville": Black Sheep Repertory Theatre

See 2 Thursday. 8:15 p.m.

FILMS

AAFC. "Nothing but a Man" (Roemer & Young, 1964). Moving drama about a black family's struggle with racial injustice in a small Southern town. Ivan Dixon, Abbey Lincoln. AH-A, 7 p.m. **"Up Tight"** (Jules Dassin, 1969). Raymond St. Jacques, Ruby Dee. AH-A, 8:45 p.m. **CFT. "An American in Paris"** (V. Minnelli, 1951). Gene Kelly, Leslie Caron. Mich., 5 & 8:45 p.m. **"Top Hat"** (Mark Sandrich, 1935). Fred Astaire, Ginger Rogers. Mich., 7 & 10:45 p.m. **CG. Woman Filmmakers' Night.** Eight films directed by women: "Afghan Women" (Judith Von Daler), "Autopsy" (Royanne Rosenburg), "The Searching Eye" (Elaine Blass), "Fun on Mars" (Sally Cruickshank), "Girls at 12" (Joyce Chopra), "Circus Riders" (Martha Haslanger, a previous judge at the Ann Arbor Film Festival, and a former local talent), "Woman of a Thousand Fires" (Chick Strand), "Rat Life in America" (Joyce Wieland).

10 FRIDAY

★ Eclipse Jazz Free Concert

Due to an enormously successful benefit last month, the student-run volunteer Eclipsoids are able to finance an ambitious schedule of free concerts this summer. This double bill begins with jazz performed with a traditional African emphasis by the popular Afromusicology Ensemble, led by Morris Lawrence of the music faculty

AN EVENING WITH P.D.Q. BACH
FREE TO SEASON SUBSCRIBERS!

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Daniel Phillips, violin

Thursday, December 10, 1981 8:00 p.m. Michigan League
Friday, December 11, 1981 8:00 p.m. Michigan League
Christmas Dessert Concerts
Jay de Vries, clarinet

Saturday, January 23, 1982 8:30 p.m. Michigan Theatre
Tibor Szász, piano

Thursday, February 11, 1982 8:00 p.m. Michigan League
Friday, February 12, 1982 8:00 p.m. Michigan League
Valentine Day Dessert Concerts
Principal Violin, Cello, Oboe, and Bassoon Players, soloists

Thursday, April 22, 1982 8:30 p.m. Michigan Theatre
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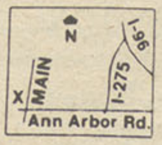

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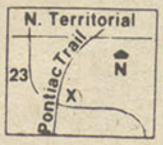

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Wednesday, July 1 / 4, 7, 8:40, 10:20
COUSIN, COUSINE
(Jean-Charles Tacchella, 1976)

Thursday, July 2 / 5:15, 8:40
MONTEREY POP
(D.A. Pennebaker 1969)

3:30, 7, & 10:20
GIMME SHELTER
(Maysles Bros., C. Zwerin, 1970)

CARY GRANT FESTIVAL
Saturday, July 4 / 4:30, 8:40
NORTH BY NORTHWEST
(Alfred Hitchcock, 1959)

7:00 & 11:00
HIS GIRL FRIDAY
(Howard Hawks, 1940)

Sunday, July 5 / 3, 5, 7, 9
WILLY WONKA AND THE CHOCOLATE FACTORY
(Mel Stuart, 1971)

CHAPLIN FESTIVAL
Tuesday, July 7 / 4, 7, 8:30, 10
CITY LIGHTS
(Charlie Chaplin, 1931)

Wednesday, July 8 / 4, 7, 9
THE LAST WAVE
(Peter Weir, 1977)

Thursday, July 9 / 5, 8:45
AN AMERICAN IN PARIS
(Vincente Minnelli, 1951)

7:00 & 10:45
TOP HAT
(Mark Sandrich, 1935)

Friday, July 10 / 4, 7, 9, 11
BREAD AND CHOCOLATE
(Franco Brusati, 1978)

Saturday, July 11 / 4, 8
GONE WITH THE WIND
(Victor Fleming, 1939)

HITCHCOCK FESTIVAL
Tuesday, July 14 / 4, 7, 9
THE LADY VANISHES
(Alfred Hitchcock, 1938)

Wednesday, July 15 / 4, 7, 9
AUTUMN SONATA
(Ingmar Bergman, 1978)

Thursday, July 16 / 4, 7, 9
SLAUGHTERHOUSE FIVE
(George Roy Hill, 1972)

Friday, July 17 / 4, 7, 9:45
2001: A SPACE ODYSSEY
(Stanley Kubrick, 1968)

Saturday, July 18 / 3, 7, 10:45
ANNIE HALL
(Woody Allen, 1977)

4:45 & 8:40
BLUME IN LOVE
(Paul Mazursky, 1973)

Sunday, July 19 / 1, 4, 7
OLIVER
(Carol Reed, 1968)

CHAPLIN FESTIVAL
Tuesday, July 21 / 4, 7, 8:40, 10:20
MODERN TIMES
(Charlie Chaplin, 1936)

SHERLOCK HOLMES MARATHON
Wednesday, July 22 / 12, 5:30, 11
THE HOUND OF THE BASKERVILLES
(Sidney Landfield, 1939)

1:30 & 7:00
THE WOMAN IN GREEN
(Roy William Neill, 1945)

2:45 & 8:15
DRESSED TO KILL
(Roy William Neill, 1946)

4:00 & 9:30
THE ADVENTURES OF SHERLOCK HOLMES
(Alfred Werker, 1939)

Thursday, July 23
THE THREE STOOGES MARATHON
continuous shows noon to midnight

Friday, July 24 / 12, 3:30, 7, 10:15
TV STAR TREK

1:50, 5:20 & 8:45
THE THING
(Christian Nyby, 1951)

Saturday, July 25 / 1, 3, 5, 7, 9
WARNER BROS. CARTOON COMEDIES

Tuesday, July 28 / 4, 7, 9:15
FOREIGN CORRESPONDENT
(Alfred Hitchcock, 1940)

Wednesday, July 29 / 4, 7, 9
SMALL CHANGE
(Francois Truffaut, 1976)

Thursday, July 30 / 4, 8
SHOP AROUND THE CORNER
(Ernst Lubitsch, 1940)

5:45 & 9:45
MR. SMITH GOES TO WASHINGTON
(Frank Capra, 1939)

HITCHCOCK FESTIVAL
Friday, July 31 / 3:30, 7, 10:30
PSYCHO
(Alfred Hitchcock, 1960)

5:30 & 9:00
THE OLD DARK HOUSE
(James Whale, 1932)

CALENDAR /continued

at Washtenaw Community College. A new group, the Newhouse-Simmons Band, wraps up the evening with what can only be an unusual performance. Members include guitarist Steve Newhouse, keyboardist/flutist Martin Simmons, bassist Everett Armstrong, and drummer Rob Stamera. Country-funk.

6 p.m., Liberty Plaza (corner of Liberty and Division). Free. 763-5924.

Summer Carnival: Ann Arbor Jaycees
See 6 Monday.

"Bodywork in Principle and Practice": Wholistic Health Council

A mini-workshop presented by Fred Schloessinger, a psychologist and Lomi Bodywork Associate. Topics include goals and principles of bodywork, and the nature of the therapeutic process. Preceded at 7 p.m. by an herb tea.

7:30 p.m., Wesley Foundation Lounge, 602 E. Huron. $2. 973-1546, evenings.

★ Apollo Then and Shuttle Now: Humanity in Space, A Continuing Presence
The 100th AstroFest Program

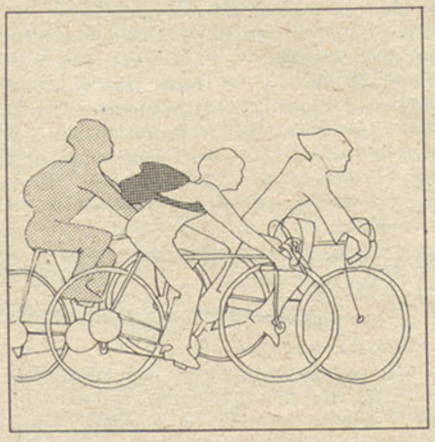
3.9 billion years ago — recently, as Lunar geologic history goes — a giant meteorite, as big across as the distance from Detroit to Ann Arbor, hit the Moon and exploded with the violence of three-quarters of a trillion Hiroshima atom bombs. The impact created, in a few minutes, the largest crater on the Moon's Earthward face: the Imbrium Basin, a single crater 820 miles across, the distance from Ann Arbor to the Gulf of Mexico. Half a billion years later, the crater was flooded with trillions of tons of lava from as much as 150 miles below the Lunar surface. (Its formation had excavated primordial Lunar rock from twice that far again down; in both cases, the rocks give us samples of a planet far deeper than we can obtain from present-day Earth.) Toward the end of the lava flooding, the greatest canyon on the Moon, Hadley Rille, formed — right next to the Moon's highest mountains, which are the upraised wall of that great crater. Ten years ago, the crew of Apollo 15 — composed exclusively of U-M graduates, so you know they were competent — landed by Hadley Rille at the edge of the Imbrium Basin and brought back more information on this fantastic planet orbiting ours than all the more publicized, but less scientifically important missions preceding Apollo 15 combined.

AstroFest is a roughly monthly series of film-and-lecture programs sponsored by U-M's Exhibit Museum and Department of Aerospace Engineering. For 11 years now, we've presented in detail humanity's advances into space to anyone interested enough to stay for our three-hour programs, whether you have previous science background or not (that's *why* we go on for three hours; so we can start you out at the beginning and lead you up to the very frontiers of a given space subject). This particular program includes a decade-after retrospect of Apollo 15, the first Apollo mission with astronauts fully scientifically trained. Also discussed: items on the first Space-Shuttle flight and what will come after it.

— Jim Loudon

7:30 p.m., Modern Languages Building, Auditorium 3, Washington at Ingalls. Free. 994-3966.

"Charlie's Aunt": Ann Arbor Civic Theatre Main Street Productions
See 3 Friday. 8 p.m.



Bicyclist's Ride to Hell (Michigan) from Wylee School, Dexter, Saturday, July 11

"Gone With the Wind" at the Michigan Theatre, Saturday, July 11

St. Andrew's Players

Former U-M Professor of English C. S. Burkland wrote a series of fictionalized, dramatic monologues and dialogues in the style of Masters' *Spoon River Anthology,* and these poems were published by his wife after his death in 1973. Director Ted Heusel has selected and arranged about 45 for dramatization, with musical accompaniment and a small choir.

8 p.m., St. Andrew's Episcopal Church, 306 N. Division. Tickets $2 at the church or at the door. 663-0518.

"Vaudeville": Black Sheep Repertory Theatre.
See 2 Thursday. 8:15 p.m.

FILMS

AAFC. "Casablanca" (Michael Curtiz, 1943). Humphrey Bogart, Ingrid Bergman. MLB-4, 7 & 10:20 p.m. **"Play It Again Sam"** (Herbert Ross, 1972). Woody Allen, Diane Keaton. MLB-4, 8:45 p.m. **CFT. "Bread and Chocolate"** (F. Brusati, 1978). Chaplinesque blend of humor and pathos. The foreign hit of 1978. Italian, subtitles. Mich., 4, 7, 9 & 11 p.m. **CG. "Three Women"** (Robert Altman, 1976). See Film Highlights. Old A&D, 7:30 & 9:45 p.m. **C2. "One Sings, the Other Doesn't"** (Agnes Varda, 1977). The friendship of two women. French, subtitles. AH-A, 7:30 & 9:30 p.m. **AAPL. "Stage Door"** (Gregory La Cava, 1937). Katharine Hepburn, Ginger Rogers, AAPL, 7:30. Free.

11 SATURDAY

5th Annual Bicyclists' Ride to Hell (Michigan): Ann Arbor Bicycle Touring Society

Over 1,000 bicyclists are expected to participate in one of three routes, all of which pass through Hell, Mich., which, the promoters note, is "just 20 miles east of Eden and 400 miles south of Paradise." The routes are 50 km (the hilliest), 100 km (varied scenery and terrain), and 100 miles. A child-care center, sleeping bag space for night-before campers, a sloppy joe dinner provided by the Dexter FFA after the race, and varied safety measures: a bicycle repair van, emergency communications provided by the "Arrow", a ham radio relay league, and a mobile Red Cross unit.

Riders may leave the starting point between 7 a.m. & noon, Wylie School, off Kensington St., Dexter. $7 day-of-the-race registration. 495-0125.

★ 2nd Annual Community Garage Sale: Ann Arbor Parks and Recreation Department

An indoor version of the typical garage sale. Last year there were 25 to 30 sellers, and there is room for many more. Also open to dealers and businesses. You can sell anything except weapons and vehicles, and space can be rented for one or two days.

9 a.m.-7 p.m., Veterans Park Arena. Free. (Rental space, $10). 761-7240.

"Through the Eyes of Giants": U-M Exhibit Museum Planetarium
See 5 Sunday. 10:30 & 11:30 a.m.; 2, 3 & 4 p.m.

★ Intrada Wind Quintet
This ensemble from the Ann Arbor Chamber Orchestra performs a varied program of works by Reicha, Haydn, Joplin, and Sondheim.
Noon–1 p.m., Kerrytown. Free. 996-0066.

★ Pac-Man Electronic Tournament: Boards and Billiards
The finals of the Pac-Man tournament. Qualifying rounds are at select times to be announced. July 4–10, and are free. Two divisions, under-18 and adult. Pac-Man is reputedly the current number one video game: a humanoid runs around a track trying to eat up little creatoids before he is eaten up himself. Pac-Man T-shirts awarded to all finalists. Coming later this summer: an Asteroids tournament.
Boards and Billiards, 637½ S. Main. Free. For further information, call 663-7505.

Summer Carnival: Ann Arbor Jaycees
See 6 Monday.

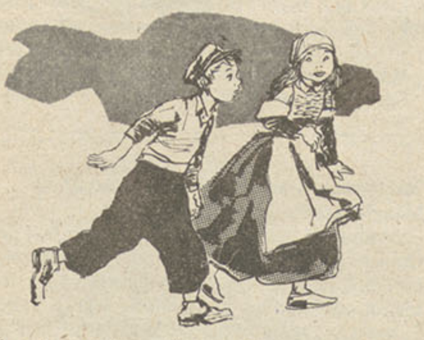
"Charlie's Aunt": Ann Arbor Civic Theatre Main Street Productions
See 3 Friday. 8 p.m.

"Vaudeville": Black Sheep Repertory Theatre
See 2 Thursday. 8:15 p.m.

FILMS

AAFC. "Days of Heaven" (Terrence Malick, 1978). Brooke Adams, Richard Gore, Sam Shepard. AH-A, 7 & 10:20 p.m. **"Badlands"** (Terrence Malick, 1974). Martin Sheen, Sissy Spacek. AH-A, 8:40 p.m. **CFT. "Gone with the Wind"** (Victor Fleming, 1939). Vivien Leigh, Clark Gable, Leslie Howard, Olivia de Havilland. Mich., 4 & 9 p.m. **CG. "Blues Brothers"** (John Landis, 1980). John Belushi, Dan Ackroyd, James Brown, Aretha Franklin, Ray Charles, John Lee Hooker, and Cab Calloway. Old A&D, 7 & 9:30 p.m. **C2. "Airplane"** (Abrahams, Zucker & Zucker, 1980). Hilarity in the skies. MLB-3, 7, 8:40 & 10:20 p.m. **AAPL. "Stage Door"** (Gregory La Cava, 1937). Katharine Hepburn, Ginger Rogers. AAPL, 2:30 p.m. Free.

12 SUNDAY



The Ann Arbor Circus Theatre presents "Hansel and Gretel" at the Michigan Theatre Sunday, July 12

3rd Annual Blue Cross, Blue Shield, and Briarwood Road Run: Briarwood Mall/ Great Lakes Track Club
5, 10, and 20-kilometer TAC State Championship Runs. Prizes & trophies to winners, certificates to all finishers. Computerized timing by Comshare. Entry forms available at Information Desk at Briarwood.
8 a.m., Briarwood. $2 (5 & 10 km), $4 (20 km). Pre-register by July 6. 769-9610, 665-7052.

2nd Annual Community Garage Sale: Ann Arbor Parks and Recreation Department
See 11 Saturday. 9 a.m.–7 p.m.

★ Second Sunday Open House: Motor City Theatre Organ Society
Melissa Ambrose performs, followed by an open console, in which members of the audience are invited to try their hand at the big Barton Theater Organ, capable of producing lush orchestral sounds and train whistles and bird warbles as well. Coffee and donuts at intermission.
10 a.m., Michigan Theatre. Free. 663-1829.

★ Community Natural Resources Inventory Program: Sierra Club
An opportunity to learn about natural areas within the city limits. Tim Gilbert of the city of Ann Arbor's Environmental Bureau leads the tour through a site in the northeast quadrant of Ann

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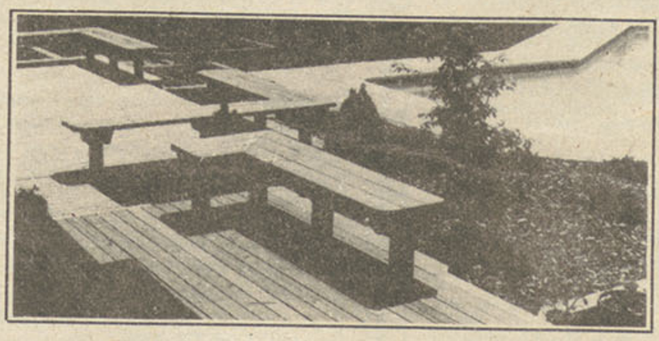

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CALENDAR /continued

Arbor encompassing diverse environments and explains the inventory process in relation to this area. The walk is in conjunction with the Natural Resources Inventory, a city project in which the Sierra Club is participating.

1 p.m. Meet at City Hall. Free. 994-2711, 662-4028.

"Through the Eyes of Giants":
U-M Exhibit Museum Planetarium

See 5 Sunday. 2, 3 & 4 p.m.

"Hansel and Gretel":
Ann Arbor Circus Theatre

A performance of Moses Goldberg's version of the show. A traveling troupe decides to perform "Hansel and Gretel" for their audience. This approach, says Circus Theatre Producer Mark Loeb, "allows a more honest interaction with the audience. We avoid the problem of playing down to young people." Stars Bradley DePlanche, Robben Davenport, and Ingrid Butterer. Directed by Debbee Bardwick.

2, 4 & 7 p.m., Michigan Theatre. $3 (children, $2). 973-7648.

★ Flower Walk: Friends Lake Community

With Bill Bliss, expert in flower identification and nature photography. Bring picnic supper. Use beach and boats. After dark, singing around piano and slide show of Friends Lake Community's wild flowers.

3:30 p.m., Friends Lake Community, Long Lake, 2 miles NW of Chelsea (go north on M-52, left onto Waterloo, first right onto Oak Ridge, next right onto Clark's Lake Rd. to entrance gate on left). Free. 475-7976.

"Vaudeville": Black Sheep Repertory Theatre

See 2 Thursday. 4 p.m.

Summer Carnival: Ann Arbor Jaycees

See 6 Monday.

Big Band Night: Campus Inn

A nostalgic evening of Tommy Dorsey, Glenn Miller, and Duke Ellington provided by the Ambassadors, a 17-piece combo billed as "greater Ann Arbor's band of renown." Cash bar, dancing, and old-fashioned ballroom seating.

6:30 p.m., Campus Inn. $7.50 ($2.50 for dinner guests.) Advance dinner and ballroom reservations required. 769-2200.

"Charlie's Aunt": Ann Arbor Civic Theatre
Main Street Productions

See 3 Friday. 8 p.m.

FILMS

CG. "A Night at the Opera" (Sam Wood, 1935). Marx Brothers—and two hard-boiled eggs! Old A&D, 7:30 p.m. **"Duck Soup"** (Leo McCarey, 1933). The Marx Brothers with the original "voodoo economics." Old A&D, 9:30 p.m.

14 TUESDAY

Andre Michele Schub:
University Musical Society

Schub recently won the quadrennial Van Cliburn International Piano Competition held in Forth Worth, Texas. His appearance in Ann Arbor is part of the concert tour awarded the winner.

8:30 p.m., Rackham Auditorium. Tickets $5–$8 at Burton Tower and at the door. 665-3717.

FILMS

AAFC. "A Sense of Loss" (Marcel Ophuls, 1972). See Film Highlights. Old A&D, 7 p.m. **"Harlan County, U.S.A."** (B. Kopple, 1976). See Film Highlights. Old A&D, 9:30 p.m. **CFT. "The Lady Vanishes"** (Alfred Hitchcock, 1938). Michael Redgrave, Margaret Lockwood. Mich., 4, 7 & 9 p.m.

15 WEDNESDAY

★ Slide Fest and Potluck Dinner:
Washtenaw Audubon Society

Bring 10 favorite slides for the slide show. Bring your own table service and main dish casserole plus salad or dessert for six people. "We have some big eaters," we were told. Beverages provided.

6:30 p.m., Botanical Gardens, 1800 N. Dixboro. Free. 769-6482.

"Music in the Parks":
Ann Arbor Recreation Department

See 1 Wednesday. 8 p.m.

FILMS

CFT. "Autumn Sonata" (Ingmar Bergman, 1978). Ingrid Bergman, Liv Ullman. Swedish, subtitles. Mich., 4, 7 & 9 p.m. **C2. "The Island"** (Kaneto Shindo, 1961). A family of four scrapes out a meager existence on an island in the Sea of Japan. Japanese, subtitles. Old A&D, 7:30 p.m. **"Tokyo Story"** (Yasujiro Ozu, 1953). An elderly couple journeys to Tokyo to visit their two married children. Japanese, subtitles. Old A&D, 9:30 p.m.

16 THURSDAY

★ "A Day in the Park": Turner Geriatric Clinic

All invited for games, square-dancing, live music, door prizes. Box lunches served by SCA Senior Nutrition Program, free to anyone over 60 and $1.80 for others. Rain date: Tuesday, July 21.

10:30 a.m.–2:30 p.m., Riverside Park (behind the clinic at 1010 Wall St.). Free. To reserve a box lunch, call 764-2556 before July 9.

The Manchester Chicken Broil at the Athletic Field, Manchester, Thursday, July 16

28th Annual Manchester Chicken Broil:
Manchester Optimists Club

More than 12,000 meals were served last year. Dinner includes half a chicken, cole slaw, radishes, potato chips, a dinner roll, and coffee, tea, or pop. Parking at Manchester High School, E. Main St., Manchester. Ride a shuttle bus or a horse & wagon to the Athletic Field. Performance by the U.S. Marine Corps Band. Rain or shine. (Organizers note that local clergy are on the weather committee, and "we really put them to work.")

4 p.m. until everyone is served, Athletic Field, Duncan St., Manchester. Tickets $3.50 at all Ann Arbor banks, $4 at the gate. 428-8422.

"Wait Until Dark":
Arbecoll Summer Dinner Theater

A stylish, humor-laced thriller by Frederick Knott, author of "Dial M for Murder." A defenseless blind woman is hemmed in by three con men desperately searching her apartment for a doll stuffed with a treasure of heroin, and her only hope is to "wait until dark."

7 p.m. (dinner: buffet style on Thursday, three-course dinner on Friday and Saturday); 8:30 p.m. (performance), Michigan League. Tickets $15.50 (Thurs.) and $19.50 (Fri.–Sat.) in the Michigan League Box Office or by mail to: Arbecoll Theatrics, 425 E. Washington, #207, Ann Arbor 48104. 665-0038.

"Vaudeville": Black Sheep Repertory Theatre

See 2 Thursday. 8:15 p.m.

FILMS

AAFC. "Providence" (Alain Resnais, 1977). John Gielgud, Dirk Bogarde. AH-A, 7 & 9 p.m. **CFT. "Slaughterhouse Five"** (G. R. Hill, 1972). Based on Vonnegut's novel. Michael Sacks. Mich., 4, 7 & 9 p.m. **CG. "Alambrista"** (Robert Young, 1976). Ann Arbor premiere of this story of a migrant worker. Spanish and English. Old A&D, 7:30 & 9:30 p.m.

17 FRIDAY

Third Annual Mini Conference:
Spectrum Psychological Services

43 three-hour workshops and presentations over a three-day period with psychology professionals from universities, hospitals, clinics, and private practices from all over Michigan. Some workshops are designed primarily for professionals (therapists, teachers, counselors, nurses, etc.), some are designed for lay people, and some are designed for both. There are always about eight workshops going on to choose from at any given time. Topics include hypnosis, weight loss, recipes and remedies, fasting for fun & health, and helping marriages.

1–10 p.m. (9 a.m.–5 p.m. on Sat. & Sun.), 6869 Marshal Rd., Dexter. $65. 436-2334.

"Wait Until Dark":
Arbecoll Summer Dinner Theater

See 16 Thursday. 7 p.m.

"Fundamental Approach to Rhythm, Harmony, and Melody":
Wholistic Health Council

Howard White, owner of Crescent Music Studio and leader of the Howard White Trio, explores the musical side of human nature, using easy-to-understand methods to show how music is put together. Preceded at 7 p.m. by an herb tea.

7:30 p.m., Wesley Foundation Lounge, 602 E. Huron. $2. 973;1546, evenings.

"Ring Around the Moon":
Ann Arbor Civic Theatre Main Street Productions

Jean Anouilh's light, wispy comedy set in the early 20's at a garden party at a chateau ruled by a poetic lady in a wheelchair. The plot revolves around her twin nephews, one shy and engaged to the daughter of a millionaire, and the other a bold, rakish sort who sets out to break up the engagement. He hires a ballerina and molds her, Pygmalion-style, to be the hit of the party and entice his brother away from his fiance. She falls in love with both the brothers. The whole play is a story of mismatched couples and extravagant, emotionally misled characters caught up in the liberating magic of the evening. Director Charles Sutherland promises an evening of theater that is "amusing, diverting, and often thoughtful." With Kathy Badgerow, Sashe Dimitroff, and Patricia Garcia, the winner of the Civic Theatre's 1981 Best Actress Award.

8 p.m., 338 S. Main. $2.50. 662-9405, weekdays, 1–4 p.m.

the ultimate

"2001: A Space Odyssey" at the Michigan Theatre, Friday, July 17

"Vaudeville": Black Sheep Repertory Theatre.

See 2 Thursday. 8:15 p.m.

Rock 'n' Roll Dance:
Ann Arbor Parks and Recreation Department

Live music by the "Whiz Kids." Food & drink concessions and video games available.

8:30–11:30 p.m., Veterans'Arena. $3. 761-7240.

Bob Margolin Blues Band

After seven years as Muddy Waters' lead guitarist and right-hand man, Margolin struck out on his own in mid-1980 with a new band and a modified direction toward rock & roll and rockabilly in addition to Chicago blues. Margolin is not a show-off guitarist, he's best appreciated by paying close attention to the subtle accents he plays behind his boisterous harp player. His discography includes six LPs with Muddy (four were Grammy winners), two with the Nighthawks, and "The Last Waltz" with The Band.

9:30 p.m. Rick's American Cafe, 611 Church. $2 at the door only. 996-2747.

FILMS

AAFC. Three Stooges I. Six featurettes, all with Curly. MLB-3, 7 p.m. **"Abbot and Costello Meet Frankenstein"** (Charles T. Barton, 1948). Abbot & Costello, Lon Chaney, Jr., and Bela Lugosi. MLB-3, 8:40 p.m. **Three Stooges II.** Six more featurettes, all with Curly. MLB-3, 10:20 p.m. **AAPL. "Philadelphia Story"** (George Cukor, 1940). Katharine Hepburn, Cary Grant, Jimmy Stewart. AAPL, 7:30 p.m. FREE. **CFT. "2001: A Space Odyssey"** (Stanley Kubrick, 1968). Stunning special effects. Gary Lockwood, Keir Dullea, and HAL. Mich., 4, 7 & 9:45 p.m. **CG. "Modern Times"** (Charlie Chaplin, 1936). Charlie Chaplin. Old A&D, 7 & 9:30 p.m. **"Man on the Assembly Line."** Documentary of work on the assembly line. Old A&D, 8:30 p.m. **C2. "Belle de Jour"** (Luis Bunuel, 1968). Catherine Deneuve. AH-A, 78:30 p.m. **"The American Friend"** (Wim Wenders, 1977). Dennis Hopper, Bruno Ganz. German, subtitles. AH-A, 9:30 p.m.

18 SATURDAY

★ Recycle Ann Arbor

See 4 Saturday. Collection date for the area bounded by Main, Liberty, Maple, and Miller.

"Through the Eyes of Giants":
U-M Exhibit Museum Planetarium

See 5 Sunday. 10:30 & 11:30 a.m.; 2, 3 & 4 p.m.

★ Galliard Brass Ensemble

A varied program by this ensemble of the Ann Arbor Chamber Orchestra, from Renaissance and Baroque pieces to ragtime and children's songs.

Noon–1 p.m., Kerrytown. Free. 996-0066.

★ "Lifestyle Wardrobing": Casual Corner

Learn how to style your wardrobe economically.

2 & 7 p.m., Casual Corner, Briarwood Mall. Free. 665-8823.

"Wait Until Dark":
Arbecoll Summer Dinner Theater

See 16 Friday. 7 p.m.

"Ring Around the Moon": Ann Arbor Civic Theatre Main Street Productions

See 17 Friday. 8 p.m.

"Vaudeville": Black Sheep Repertory Theatre

See 2 Thursday. 8:15 p.m.

Bob Margolin Blues Band

See 17 Friday. 9:30 p.m.

FILMS

FILMS

AAFC. "Images" (Robert Altman, 1972). See Film Highlights. MLB-3, 7 p.m. **"Don't Look Now"** (Nicholas Roeg, 1973). Julie Christie, Donald Sutherland. MLB-3, 9 p.m. **AAPL: "Philadelphia Story"** (George Cukor, 1940). Katharine Hepburn, Gary Cooper, Jimmy Stewart. 2:30 p.m., AAPL. FREE. **CFT. "Blume in Love"** (Paul Mazursky, 1973). George Segal, Susan Anspach, Kris Kristofferson. Mich., 4:45 & 8:40 p.m. **"Annie Hall"** (Woody Allen, 1977). Woody Allen, Diane Keaton. Mich., 3, 7 & 10:45 p.m. **CG. "Lady and the Tramp"** (Walt Disney, 1955). Animated classic. Old A&D, 4, 7 & 8:30 p.m. **C2. "King Kong"** (Cooper & Schroedsack, 1933). Robert Armstrong, Bruce Cabot, Fay Wray. AH-A, 7:30 p.m. **"Zardoz"** (John Boorman, 1974). Futuristic allegory. Sean Connery. AH-A, 9:30 p.m.

19 SUNDAY

Antiques Market

Over 275 dealers in quality antiques and select collectibles.

8 a.m.–4 p.m. ("early birds" welcome after 5 a.m.), Farm Council Grounds, 5055 Ann Arbor-Saline Rd. $1. 662-9453.

★ Annual Picnic and Fundraiser:
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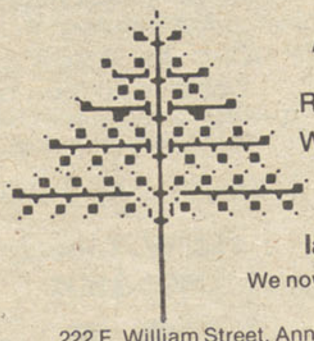

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CALENDAR /continued

25 SATURDAY

Ann Arbor Art Fairs
Events at and near the fairs are listed in the upcoming *Ann Arbor Observer Special Art Fair Guide*. See 22 Wednesday for details.
Art Fair hours: 9 a.m.–6 p.m.

"Through the Eyes of Giants": U-M Exhibit Museum Planetarium
See 5 Sunday. 10:30 & 11:30 a.m.; 2, 3 & 4 p.m.

★ Intrada Wind Trio
This ensemble from the Ann Arbor Chamber Orchestra performs works by Haydn, Joplin, Corelli, and songs of Barbra Streisand.
Noon–1 p.m., Kerrytown. Free. 996-0066.

James Tyler: Mirage Dance Collective
See 24 Friday. 8 p.m.

"Wait Until Dark": Arbecoll Summer Dinner Theater
See 16 Thursday. 7 p.m.

"The Sea": U-M Residential College Summer Players
See 23 Thursday. 8 p.m.

"Ring Around the Moon": Ann Arbor Civic Theatre Main Street Productions
See 17 Friday. 8 p.m.

"The Mousetrap": Black Sheep Repertory Theatre
See 23 Thursday. 8:15 p.m.

FILMS

AAPL. "Desk Set" (Walter Lang, 1957). Katharine Hepburn, Spencer Tracy. AAPL, 2:30. FREE. **CFT. Warner Brothers Cartoon Comedies.** 15 vintage cartoons featuring Bugs, Daffy, Elmer, Tweetie, Porky, Foghorn Leghorn, and others. Mich., 1, 3, 5, 7 & 9 p.m.

26 SUNDAY

★ Waterloo Trail Hike: Sierra Club
A scouting hike to inspect a 3 to 4 mile section of the trail for maintenance needs.
1 p.m. Meet at City Hall. Free. 971-9013.

"Through the Eyes of Giants": U-M Exhibit Museum Planetarium
See 5 Sunday. 2, 3 & 4 p.m.

★ "Captain Cosmo": Ann Arbor Recreation Department
The Strolling Players, a group of 7th–12th graders under the direction of Tom Simonds, performs this original action-packed comedy adventure drama. Captain Cosmo and her faithful pet Barney battle the forces of evil in the person of a mad scientist who has created a machine that destroys solar power facilities. Additional performances on dates to be announced at playgrounds around the city.
2 p.m., Cultural Arts Bldg., 1220 S. Forest. Free. 994-2326.

★ Exploring the Trails: Friends Lake Community
Identify trees and flowers and learn about swamps with Norton Fogel and Carolyn Glynn of the School of Natural Resources. Bring picnic supper. Use of beach and boats. Campfire singing and natural tall tales.
3:30 p.m. Friends Lake Community, Long Lake, 2 miles NW of Chelsea. See 12 Sunday for directions.

"The Mousetrap": Black Sheep Repertory Theatre
See 23 Thursday. 4 p.m.

"The Sea": U-M Residential College Summer Players
See 23 Thursday. 8 p.m.

"Ring Around the Moon": Ann Arbor Civic Theatre Main Street Productions.
See 17 Friday. 8 p.m.

27 MONDAY

★ Third International Keyboard Institute: U-M School of Music
Harpsichord recital of J. S. Bach pieces by Peter Williams, an eminent Bach performer and scholar. Additional Bach harpsichord recitals July 28 by Gordon Wilson and July 29 by Charlotte Mattax. Also July 30, a Bach chamber music recital featuring Beveral Rinaldi, soprano, and Michele Johns, harpsichord.
8 p.m., Studio 2110, School of Music, North Campus. Free. 764-2500.

28 TUESDAY

Ivan Moravec, Pianist: University Musical Society
This phenomenal Czech pianist, who rarely travels abroad, gets a power and tone from his instrument that few pianists can match and makes the piano sound like an entire orchestra. Program: Beethoven, "32 Variations in C minor," Debussy, "Children's Corner Suite," and Chopin, Five Mazurkas and Two Ballades.
8:30 p.m., Rackham Auditorium. Tickets $5–$8 at Burton Tower and at the door. 665-3717.

FILMS

CFT. "Foreign Correspondent" (Alfred Hitchcock, 1940). Joel McCrea, Laraine Day. Mich., 4, 7 & 9 p.m. **C2. "Blue Collar"** (Paul Schrader, 1978). Richard Pryor, Harvey Keitel, Yaphet Kotto. MLB-4, 7:30 & 9:30 p.m.

James Tyler at Mirage Dance Studio, Fri.-Sat., July 24-25

29 WEDNESDAY

Hula-Hoop Contest: Briarwood/Ann Arbor Parks and Recreation Department
Open to all ages. Prizes for duration and tricks.
11 a.m.–noon (registration), noon–3 p.m. (contest), Briarwood. Free. 769-9610.

★ Ann Arbor Recreation Department Double Feature
The Strolling Players perform "Captain Cosmo" (see 26 Sunday), followed by a lively concert by the Civic Band (see 1 Wednesday).
6:30 p.m. ("Captain Cosmo") & 8 p.m. (Civic Band), West Park Band Shell. Free. 994-2326.

FILMS

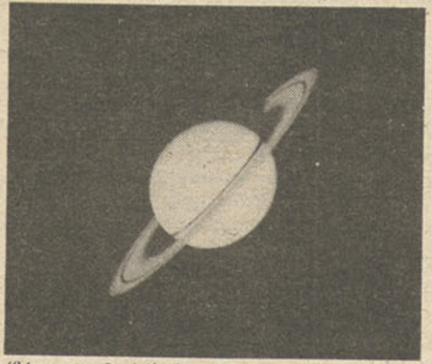
AAFC. "The Beast from 20,000 Fathoms" (Eugene Laurie, 1953). Special visual effects by the master of stop-motion animation, Ray Harryhausen, and screenplay by Ray Bradbury. AH-A, 7 p.m. **"Jason and the Argonauts"** (Chaffey, 1963). Special effects by Ray Harryhausen. AH-A, 8:30 p.m. **CFT. "Small Change"** (Francois Truffaut, 1976). Light comic exploration of the world of childhood in a small French town. French, subtitles. Mich., 4, 7 & 9 p.m. **C2. "La Strada"** (Federico Fellini, 1954). Guilietta Masina. Italian, subtitles. Old A&D, 7:30 p.m. **"Beauty and the Beast"** (Jean Cocteau, 1946). Classic tale told with unique blend of fantasy and surrealism. French, subtitles. Old A&D, 9:30 p.m.

30 THURSDAY

"Wait Until Dark": Arbecoll Summer Dinner Theater
See 16 Thursday. 7 p.m.

"The Sea": U-M Residential College Summer Players
See 23 Thursday. 8 p.m.

"The Mousetrap": Black Sheep Repertory Theatre
See 23 Thursday. 8:15 p.m.



"Voyager 2: Mission to Saturn" at MLB-3, Friday, July 31

Current and Modern Consort Summer Concert
This local group is dedicated to a continuation and advancement of the traditions of classical music, with an emphasis on complex rhythms and multiple tone colors. The program features well-known contemporary composer Anton Webern's Opus 22 for saxophone, clarinet, violin, and piano. Also: several works by members of the consort's composer division, including the premiere of Richard Campanelli's new work for woodwind quintet, piece for solo timpani with a quintet, Jerod Beynon's piece for solo timpani with a solo dancer, a piece for two guitars and voice by Laura Clayton, and David Wiles' percussion improvisation pieces.

8:30 p.m., Michigan Union Ballroom. $2 at the door. 994-3180.

FILMS

AAFC. "Caddyshack" (Harold Ramis, 1980). Chevy Chase, Bill Murray, Rodney Dangerfield. AH-A, 7 & 9 p.m. **CFT. "Shop around the Corner"** (Ernst Lubitsch, 1940). Jimmy Stewart, Margaret Sullivan. Mich., 4 & 8 p.m. **"Mr. Smith Goes to Washington"** (Frank Capra, 1939). Jimmy Stewart, Jean Arthur. Mich., 5:45 & 9:45 p.m.

31 FRIDAY

"Wait Until Dark": Arbecoll Summer Dinner Theater
See 16 Thursday. 7 p.m. Final performance, August 1.

★ Voyager 2's Mission to Saturn: A Preview AstroFest Program 101
Last November the spectacular pictures of the *first* Voyager sent to Earth of Saturn, its moons, and its incredible rings set afire the imagination of millions of people here on Earth, nearly a billion miles away. Voyager 2's mission is to check out the details of the amazing discoveries at Saturn of Voyager 1 and then, if all goes well, to journey on to still more new worlds—Uranus and its moons five years hence, and Neptune and its moons four years after that.

Voyager 2 will image Saturn's moon Enceladus close up (a thing the first Voyager could not do) to find out if it really does have a global ocean, conceivably with life swimming in it, under the global icecap that was all Voyager 1 could see. Voyager 2 will try to get closeup pictures of the eight moons orbiting Saturn, discovered in just the past year. Some of them do something never previously seen—they share the same orbits as other moons of the same planet.

Why does Saturn's F Ring consist of three separate strands that twine around one another as if braided? Why does the moon Iapetus have one side darker than coal and the other bright as ice? Are the incredible "co-orbital moons," which *interchange orbits* every few years to avoid colliding with one another, fragments of an original single world broken apart by a giant meteorite impact billions of years ago? Voyager 2, not just a Columbus but first explorer of *many* new worlds, should find out. —*Jim Loudon*

7:30 p.m. Modern Languages Building, Auditorium 3, Washington at Ingalls. Free. 994-3966.

"Education Towards Freedom: Rudolph Steiner's Conception of Man": Wholistic Health Council
Peter Goble, a teacher at the new Rudolph Steiner Waldorf School in Ann Arbor, focuses on Steiner's use of the ancient "humours psychology," which sorts human psychology into melancholic, sanguine, choleric, and phlegmatic temperaments, in formulating a philosophy of education. Preceded at 7 p.m. by an herb tea.

7:30 p.m., Wesley Foundation Lounge, 602 E. Huron. $2. 973-1546, evenings.

"Ring Around the Moon": Ann Arbor Civic Theatre Main Street Productions
See 17 Friday. 8 p.m.

★ French Baroque Choral and Instrumental Music: Academy for the Study and Performance of Early Music
A joint faculty and student concert at the end of the Academy's two-week "Workshop in French Baroque."

8 p.m., U-M Art Museum. Free. 662-9539.

"The Sea": U-M Residential College Summer Players
See 23 Thursday. 8 p.m.

"The Mousetrap": Black Sheep Repertory Theatre
See 23 Thursday. 8:15 p.m.

FILMS

AAFC. "Breathless" (Jean-Luc Godard, 1959). French gangster and an American woman carry on an affair with the police on their heels. MLB-4, 7 & 10:20 p.m. French, subtitles. MLB-4, 7 & 10:20 p.m. **"Shoot the Piano Player"** (Francois Truffaut, 1960). Truffaut's funniest and most daring film. French, subtitles. MLB-4, 8:40 p.m. **AAPL. "African Queen"** (John Huston, 1951). Katharine Hepburn, Humphrey Bogart. 7:30 p.m., AAPL. Free.

AUGUST

"Little Women" at the Ann Arbor Public Library, Fri.-Sat., August 7-8

1 SATURDAY–22 SATURDAY

★ Summer Film Festival: Ann Arbor Public Library
August 1: **"African Queen"** (John Huston, 1951), Katharine Hepburn, Humphrey Bogart. August 7–8: **"Little Women"** (George Cukor, 1933). Katharine Hepburn, Spring Byington. August 14–15: **"Bringing Up Baby"** (Howard Hawks, 1938). Katharine Hepburn, Cary Grant. August 21–22: **"Summertime"** (David Lean, 1955). Katharine Hepburn, Rossano Brazzi.

2:30 (Sat.) and 7:30 (Fri.) p.m., Ann Arbor Public Library. Free. 994-2333.

1 SATURDAY–30 SUNDAY

"Campus Canopy": U-M Exhibit Museum Planetarium
Live star talk on the stars and constellations visible in the sky on the evening of the talk.

10:30 & 11:30 a.m. (Sat.); 2, 3 & 4 p.m. (Sat.–Sun.), Geddes at N. University. (The 4 p.m. show may be dropped from the schedule.) 75¢. 764-0480.

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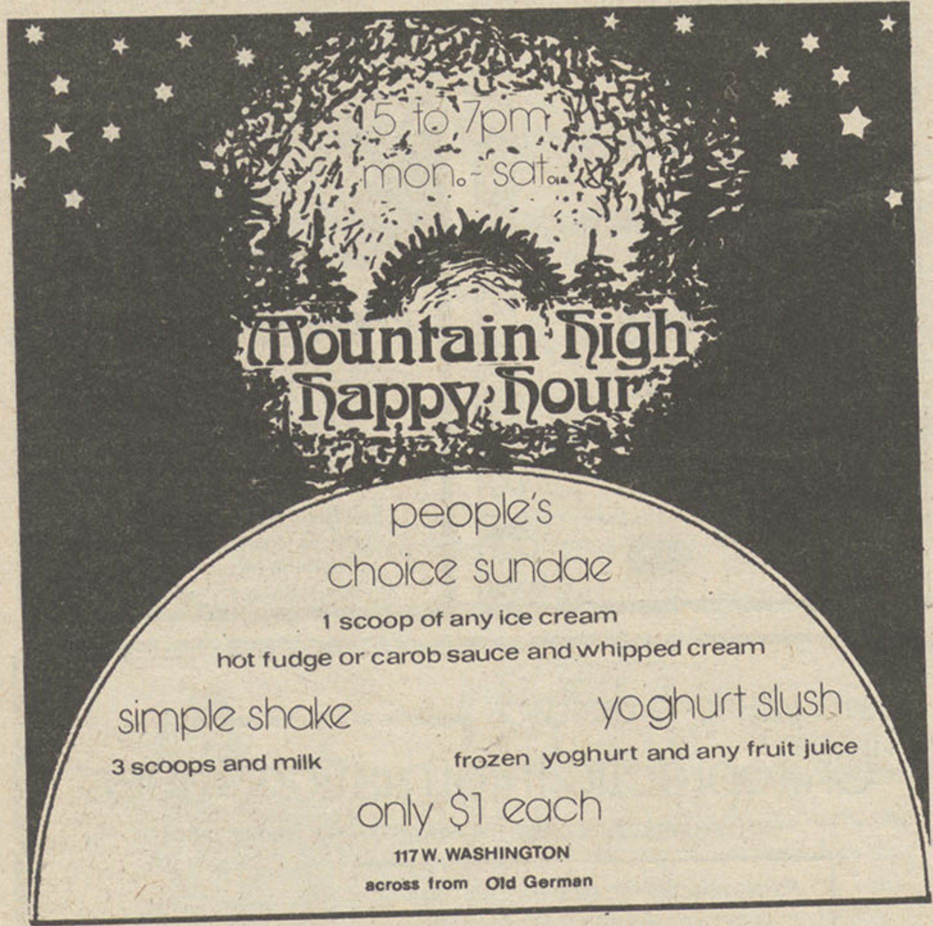

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CALENDAR /continued

1 SATURDAY
★ Community Summerfest

Music, theatre, "new games," workshops, and much more. "All ages encouraged to learn and play together."

Noon–5 p.m., West Park. Free. 668-8084.

1 SATURDAY–2 SUNDAY
"Ring Around the Moon": Ann Arbor Civic Theatre Main Street Productions

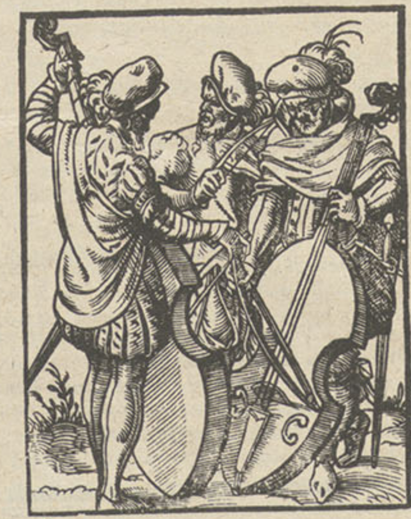
See 17 Friday (July). 8 p.m.

1 SATURDAY–2 SUNDAY,
6 THURSDAY–9 SUNDAY
"The Sea":
U-M Residential College Summer Players

See 23 Thursday (July). 8 p.m.

"The Mousetrap":
Black Sheep Repertory Theatre

See 23 Thursday (July). 8:15 p.m. (Thurs.–Sat.) & 4 p.m. (Sunday).



Music at the 12th Annual Ann Arbor Medieval Festival, various locations, August 1-2 and August 8-9

1 SATURDAY-2 SUNDAY
8 SATURDAY-9 SUNDAY
12th Annual Ann Arbor Medieval Festival

August 1 (West Park & Burns Park) and August 2 (in front of the Ark, 1421 Hill St., and at the Arboretum): dramatic and musical selections from the full festival program. August 8–9: (10 a.m.–dusk) Four plays, each performed twice daily on an open-air stage on the School of Music Lawn, North Campus: "Robin Goodfellow," an adaptation of Shakespeare's "Midsummer Night's Dream" performed by the Young People's Theatre; "Herod," a blending of mystery plays from different cycles; "Peter Patelin," a farce performed in the commedia dell'arte style; and "Brooding Calves," a farce by the minstrel shoemaker Hans Sachs. Also, an art fair with craftsmen doing things done in medieval times: weaving, stained-glass work, pottery, and wood carving. Plus medieval dancing and music outdoors, and medieval music concerts inside the School of Music. Indoor concerts include 1 p.m. performances by Collegium Musicum, the School of Music's early music ensemble; a lute concert by Interlochen teacher Mark Cudek; and additional concerts by local early music performers.

Detailed schedules available at Ann Arbor Public Library and other locations after July 20. All events are free. 995-3671.

5 WEDNESDAY
Northwood Symphonette and Keith Bryan, Flutist: University Musical Society

Features the Ann Arbor premiere of a new flute concerto by American composer John La Montaine. This piece, commissioned by friends of the late Nelson Hauenstein, U-M flute professor, is dedicated to his memory. Also on the program: Mozart's Symphony #36 ("The Linz"), Bach's Violin Concerto in A minor, and Strauss' suite, "Le Bourgeois Gentilhomme."

8:30 p.m., Hill Auditorium. Tickets $5–$8 at Burton Tower and at the door. 665-3717.

7 FRIDAY–9 SUNDAY
Yoga Retreat: Yoga Center

Activities include psycho-physical exercises, hatha yoga postures, meditations, group discussions, and lots of time to relax and have fun at a small private lake just west of Ann Arbor.

Under $25. For information, call 769-4321.

13 THURSDAY–16 SUNDAY
20 THURSDAY–23 SUNDAY
27 THURSDAY–30 SUNDAY
"The Fantasticks":
Black Sheep Repertory Theatre

Tom Jones' and Harvey Schmidt's Broadway hit fantasy-satire about young love, parents, the world, and human nature.

8:15 p.m. (Thurs.–Sat.) & 4 p.m. (Sunday), 104 E. Main, Manchester. $3–$7. 428-9280.

14 FRIDAY
Drum Corps International
North Regional Championships

Over 3,000 musicians, ages 12–21, from 25 of the best drum and bugle corps in the U.S. and Canada participate in this major annual event.

8 a.m.–4:30 p.m. (prelims); 7:30 p.m. (finals), Rynerson Stadium, Huron River Drive, Ypsilanti. Tickets $4 (prelims) and $7 (finals) at the Ypsilanti Chamber of Commerce, 11 N. Adams, and at the gate. 482-4920.

15 SATURDAY
Mexican Vegetarian Dinner: Yoga Center

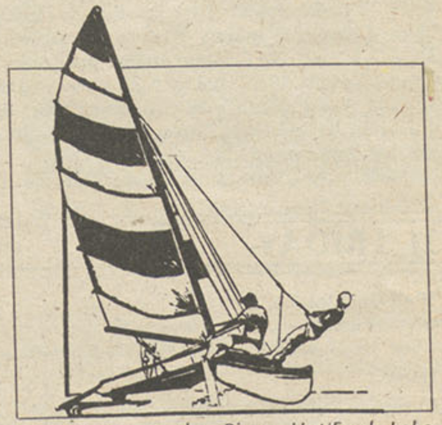
Authentic Mexican cuisine, including tostadas, enchiladas, and gaspàcho soup. Followed by a lecture by Karen Quackenbush on "Initiation in Ancient Mexico."

7 p.m., 203 E. Ann. $3.50 suggested donation, 769-4321.

20 THURSDAY–22 SATURDAY
27 THURSDAY–29 SATURDAY
"Broadway Bernstein":
Arbecoll Summer Dinner Theater

A new musical revue featuring some of the best and most popular songs from Leonard Bernstein's Broadway hits. Features Julia Broxholm and Shelley MacMillan, the stars of last year's "Side by Side by Sondheim."

7 p.m. (dinner); 8:30 p.m. (performance), Michigan League. For menu and ticket information, see 16 Thursday (July). 665-0038.



Catamarans at the Pizza Hut/Ford Lake Regatta, Ford Lake, Ypsilanti, Sat.-Sun., Aug. 22-23

22 SATURDAY–23 SUNDAY
Fifth Annual Pizza Hut/Ford Lake Regatta

The regatta is limited to 16-foot Hobie catamarans, a style of twin-hulled sailboat with beautiful rainbow-colored sails. The largest regatta of its kind in the Midwest. Up to 80 catamarans and 160 sailors are expected to compete this year. A photographer's delight.

11 a.m. & 2 p.m. Sat. and 11 a.m. Sun., Ford Lake, Ypsilanti. $2 admission to Jyro Park on the lake. 482-4920.

26 WEDNESDAY–29 SATURDAY
"Look Homeward, Angel":
Ann Arbor Civic Theatre

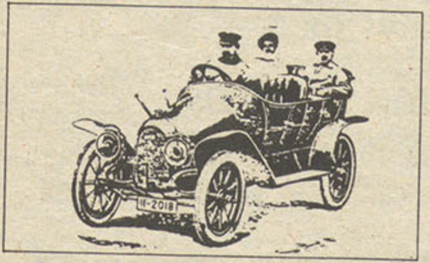
The Civic Theatre opens its 1981–1982 season with Ketti Frings' adaptation of Thomas Wolfe's famous novel, set in 1916 and based on his own adolescence in Asheville, North Carolina.

8 p.m., Mendelssohn Theatre, Michigan League. Tickets $4 (Wed.–Thurs.) and $5 (Fri.–Sat.) at the door, at the Michigan League Box Office, and by mail to Ann Arbor Civic Theatre, Box 1242, Ann Arbor 48106 (Season tickets available). 662-9404, weekdays, 1–4 p.m.

28 FRIDAY–30 SUNDAY
Ypsilanti Yesteryear Heritage Festival

Over 105,000 persons attended in 1980. Major attractions include a street art fair, the Wallenda high wire act, continuous entertainment, the Heritage Parade, the Heritage Building Tour, an Antique Car Show, the Franzen Brothers Circus, Pioneer Village, a Civil War encampment, an Antique Show and Sale, and foods of all kinds.

For detailed information, call Ypsilanti Visitors and Convention Bureau, 482-4920, or see your daily paper.



Ypsilanti Heritage Festival, Fri.-Sun., August 28-30

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REEL LIFE IN ANN ARBOR
Film Highlights by Richard Meisler

THREE POLITICAL DOCUMENTARIES
"The Sorrow and the Pity" (Marcel Ophuls, 1972)
July 8, Auditorium A, Angell Hall, 7 p.m.
"A Sense of Loss" (Marcel Ophuls, 1972)
July 14, Old A&D, 7 p.m.
"Harlan County, U.S.A." (Barbara Kopple, 1976)
July 14, Old A&D, 9:30 p.m.

In "Annie Hall" the Woody Allen character feels a moral obligation to sit through "The Sorrow and the Pity," from beginning to end, as many times as possible. These things can, of course, be taken to extremes, for the film is more than four hours long. There is a point there, however, and the point is that "The Sorrow and the Pity" develops the film medium's potential as far as its ever been taken in one important direction. No documentary on a political subject has come close to the complexity, subtlety, and sensitivity of Marcel Ophuls' study of collaboration and resistance in Nazi-occupied France, particularly in the small city of Clermont-Ferrand. Made up almost entirely of interviews, the film is surprisingly compelling, and its portraits of real-life heroes and heroines are stunning. "A Sense of Loss," Ophuls' fine film on the conflict in Northern Ireland, also relies on interviews. Like almost everything else on the subject, it leaves one close to despair. "Harlan County, U.S.A.," Barbara Kopple's Academy Award-winning documentary about a miners' strike, focuses on the activities of the women in the community. It captures the cold, sickening, unpredictable quality of actual and incipient violence—real violence, not the Hollywood variety.

TWO FILMS ABOUT WOMEN
"Three Women" (Robert Altman, 1976). With Sissy Spacek, Shelley Duvall, Janice Rule.
July 10, Lorch Hall, 7:30 and 9:45 p.m.
"Images" (Robert Altman, 1972). With Susannah York.
July 18, Auditorium 3, Modern Languages Building, 7 p.m.

When Robert Altman is good, he's very good. In these two films, he turns to the psychology of women. "Images" is a little-known gem of a movie. I find it so frightening and convincing in its depiction of a psychotic break that I don't care to see it too often. This may well be the best treatment of such material ever put on a film. "Three Women" is an attempt to create a mythic film of sisterhood. One feels Altman reaching, extending himself too far into territory he can't handle. But along the way there are wonderful scenes, with first-rate performances by Duvall, Spacek, and Rule.

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The Lotus Gallery
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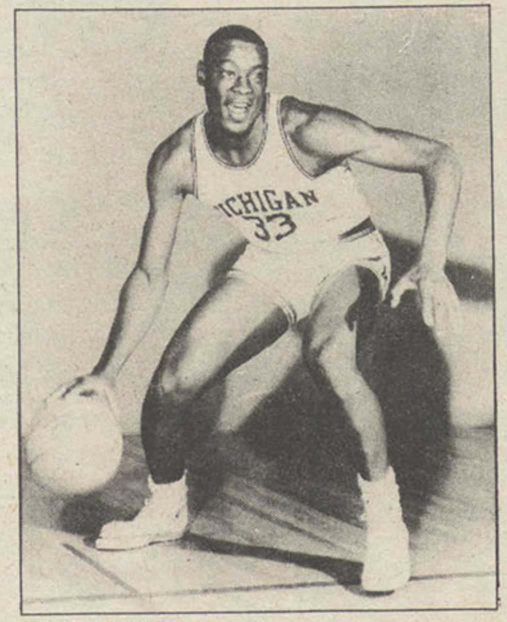

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GALLERIES & EXHIBITS

Alice Simsar Gallery
301 North Main. 665-4883.
Hours: Tues.-Sat., 10 a.m.-5 p.m.

1980-1981 EXHIBITS REVIEWED
July-August.

Works by selected artists exhibited during 1980-1981, including collage paintings by Adja Yunkers, acrylic paintings and recent prints by Julian Stanczak, mixed media paper works by William Weege and Neda Al Hilali, and laminated acrylic sculptures by Vasa.

Ann Arbor Art Association
117 West Liberty. 994-8004.
Hours: Mon.-Sat., 10 a.m.-5 p.m.

THE PRINT
July 10-31.

Competitive exhibit of southeastern Michigan printmakers. Judged by Bruce McCombs, printmaker and teacher at Hope College, Holland, Michigan. Two cash awards funded by a grant from the Michigan Foundation for the Arts.

MARTHA KELLER
August 1-31.

This local artist presents an essay on an elm tree in her back yard through prints, paintings, drawings, and photographs.

The Blixt Gallery
229 Nickels Arcade. 662-0282.
Hours: Mon.-Sat., 10 a.m.-5 p.m.

JACK LEVINE: Photographs
July 6-August 19.

Photographs of the Red Star Commune in the People's Republic of China. Artist's reception, July 17, 5-9 p.m.

Clare Spitler Works of Art
2007 Pauline Court. 662-8914.
Hours: By appointment only.

BEAUTIFUL IMAGES
July-August.

An exhibit of select works by painters Jeanne H. Butler, Julia Gleich, Christopher Lauckner, and Marie-Laure Ilie, painter-printmaker Jean-Ives Bourgain, printmaker Barbara Young, potters John Frantz and Floy Schaffer, and blown glass artist Fritz Dreisbach.

William L. Clements Library
South University at Tappan. 764-2347.
Hours: Mon.-Fri., 9 a.m.-noon; 1-5 p.m.

THE WORLD OF CAPTAIN COOK
June 11-August 31.

An exhibit of extraordinary maps, atlases, and rare books on the 18th century explorations of Captain Cook.

Contemporary Graphics
548 South Main. 665-9868.
Hours: Tues.-Fri., 11 a.m.-6 p.m.;
Sat., 11 a.m.-4 p.m.

Exhibit information not available.

DeGraaf-Forsythe Galleries
301 Nickels Arcade. 663-0918.
Hours: Mon.-Sat., 10 a.m.-5 p.m.

SUMMER GROUP SHOW
July-August.

Paintings by various artists.

Duffy Gallery
124 Pearl Street, Ypsilanti. 481-0645.
Hours: Tues.-Fri., noon-5 p.m.; Sat., 10 a.m.-5 p.m.; and by appointment.

GALLERY ARTISTS
July 11-31.

Selected watercolors from the late Richard Wilt's Antigua series, along with etchings, lithographs, and works in mixed media by Ann Arbor printmakers Linda Golbesky and William Burgard.

Heritage Art Gallery
300 North Huron, Ypsilanti. 482-2900.
Hours: Mon.-Fri., 10 a.m.-6 p.m.;
Sat., 11 a.m.-6 p.m.

CARL AND MARY WITKOP: Cloudfire Pottery
June 1-July 31.

Cloudfire methods are similar to those used by Pueblos and other Indian potters and to those used to produce the traditional Unka ware of Japan, but they are essentially unique. Each piece is coil built; no wheel or mold is used. The finish is clay slip, colored by minerals and burnished by hand before firing with a hard, water-smoothed stone. During firing, color variations occur within a solid color piece: smoke clouding and heavy black carbon patterns. Many pieces are fired in a cedar and sheep-dung pit fire. The Witkops are self-taught potters who developed this method. They live just south of Taos, New Mexico.

Ivory inlay of a Saint from the "Coptic and Islamic Egypt" exhibit at Kelsey Museum, through-August 23.

Kelsey Museum of Ancient and Mediaeval Archaeology
434 South State. 763-3559.
Hours: Mon.-Fri., 9 a.m.-4 p.m.;
Sat.-Sun., 1-4 p.m.

DECORATIVE ARTS OF COPTIC AND ISLAMIC EGYPT
May 8-August 23.

Textiles, stone, wood, and ivory carvings from the Kelsey Museum collections. Some have never before been shown to the public.

THE MINT AND THE MESSAGE:
1,000 Years of Currency from Darius to Justinian
May 8-August 23.

Approximately seventy specimens representing mints from Greece to Bactria. Assembled from the collections of the Kelsey Museum, the Detroit Institute of Arts, and the Toledo Museum of Art.

Bronze Aquamanile (pouring vessel) and Ivory Chessman from the "Meeting of Two Worlds" exhibit at the Museum of Art, through September 27.

Lotus Gallery
617 East Huron. 665-6322.
Hours: Mon.-Sat., 11 a.m.-6 p.m., and by appointment.

SELECTIONS FROM THE GALLERY
All month.

JAPANESE NETSUKE
Late July into August.

Netsuke are toggles used to secure an inro (a sort of purse pocket) to the outer garment. No taller than two inches, they are made of wood, ivory, brass, and ceramics, and they represent human forms, animal forms, or mythical beasts.

Middle Earth
South University. 769-1488.
Hours: Mon.-Fri., 10 a.m.-9 p.m.; Sat., 10 a.m.-6 p.m.; Sun., noon-6 p.m.

THE FANTASY WORLD OF BARBARA SPEAR-SCULLY
July 1-30.

Handbuilt miniature porcelain creatures.

SELECTED GALLERY ARTISTS
August 1-31.

New work by artists previously shown.

Museum of Art
South State at South University. 763-1231.
Hours: Tues.-Sat., 9 a.m.-5 p.m.; Sun., 1-5 p.m.

AFRICAN IMAGES: Art and Ornament
April 3-August 9.

Includes masks, sculptures, textiles, beadwork, pottery, and utilitarian objects of bronze and gold, gathered from the major art-producing areas of sub-Saharan Africa. Of major interest: a Chamba bush cow mask, an Ivory Coast baboon figure, a Bajokwe hunting whistle, and rarely-exhibited beadwork. Drawn from U-M art and anthropology museums, the Detroit Institute of Art, and the private collection of Catherine C. Blackwell.

THE MEETING OF TWO WORLDS:
The Crusades and the Mediterranean Context
May 9-September 27.

This exhibition illustrates the artistic cross-currents between East and West during the period of the crusades. Objects dating from the later Middle Ages—coins, ivories, ceramics, textiles, manuscripts, and sculpture—reflect the mutual indebtedness between Western Europe and the Muslim, Byzantine, and Christian worlds of the Eastern Mediterranean.

North Campus Commons
Bonisteel at Murfin, North Campus. 764-7544.
Hours: Mon.-Fri., 7:30-5 p.m.

PAUL WILLETO AND MICHELLE GRAZNUK: Photographs
July 6-31.

Black and white photographs on varied local subjects.

MICHAEL WILSON: Aerial Photography
August 10-September 11.

Aerial photographs of the Ann Arbor area.

Rackham Galleries
Rackham Building, 3rd floor, Washington at Ingalls. 764-8572.
Hours: Mon.-Fri., 10 a.m.-4 p.m.; Thurs., 7-9 p.m.

COMING OUT: Anne Clarke, Suzanne McClelland, and Julie Kirkpatrick
June 25-July 10.

Three recent U-M School of Art graduates exhibit mixed media drawings, using pencil, graphite, acrylic, tempera paint, different sorts of paper, and lots of found objects. Also some 3-D works.

Sixteen Hands
119 West Washington. 761-1110.
Hours: Mon.-Fri., 11 a.m.-9 p.m.; Sat., 10 a.m.-6 p.m.

RICHARD AND SANDRA MARKS: Stained Glass
July 1-30.

Stained glass works by these new members of the Sixteen Hands co-operative. The artists will be in the gallery during the Art Fair, July 22-25.

RICK BURNS: Metal Sculpture
August 1-30.

Metal sculptures by this local artist. Artist's reception, August 6, 4-9 p.m.

Wild Weft
415 North Fifth Avenue (Kerrytown). 761-2466.
Hours: Mon.-Fri., 9:30-5:30 p.m.; Sat., 9 a.m.-5 p.m.

INGRID COLE: Inkle Bands
June 17-July 18.

More than two hundred narrow bands woven on the inexpensive, portable inkle loom. These bands can be used decoratively or functionally as belts or woven together to make blankets.

IMAGES: POSITIVE/NEGATIVE:
Doubleweaves by Jane Hawkins
August 3-31.

Wallhangings using doubleweave, a design technique in which two layers are woven simultaneously.

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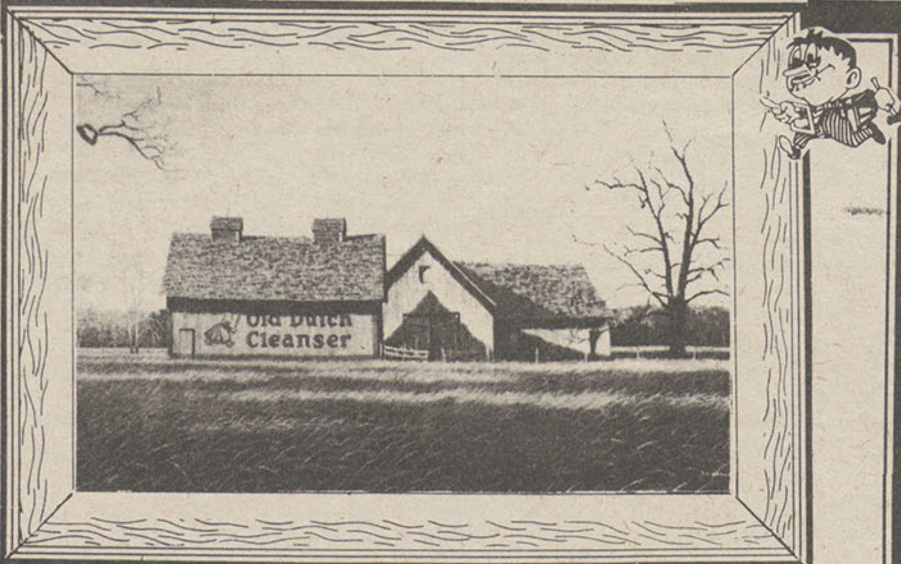
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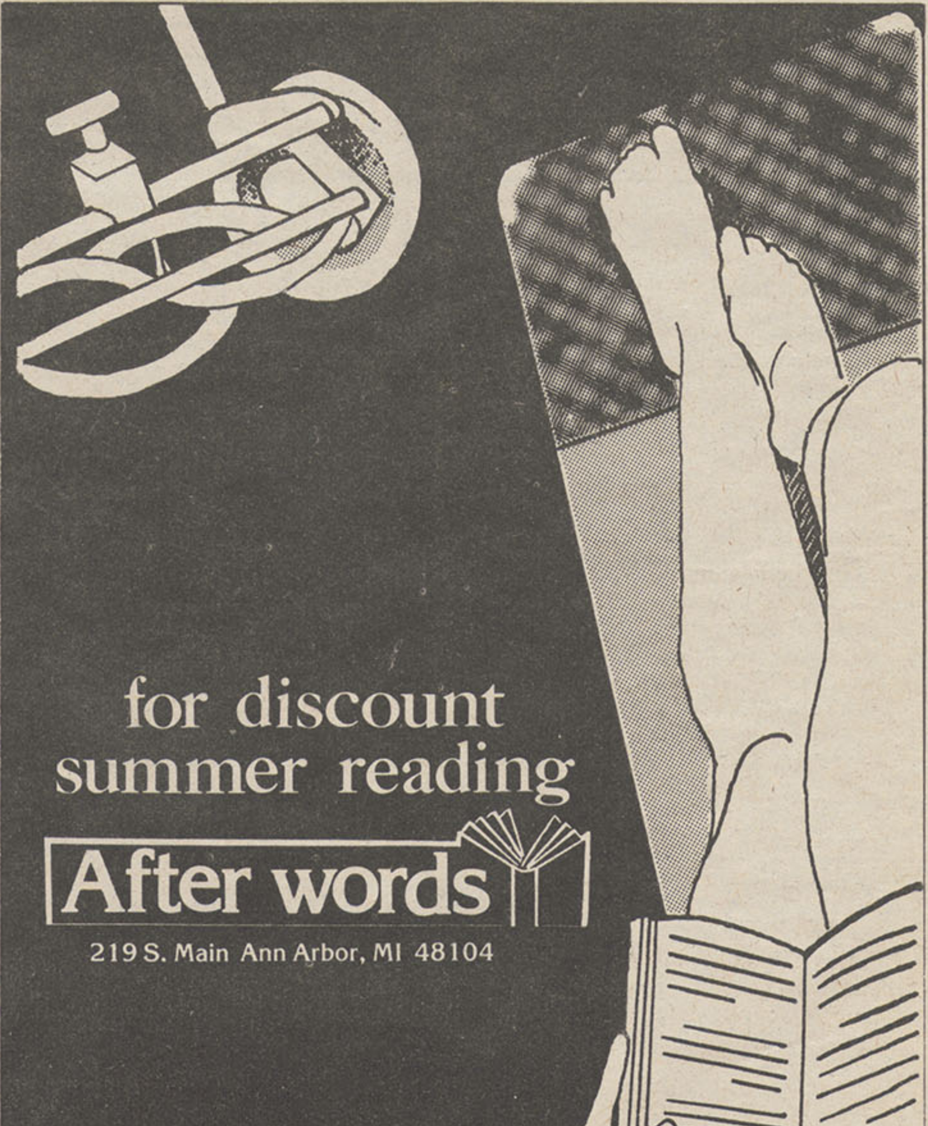
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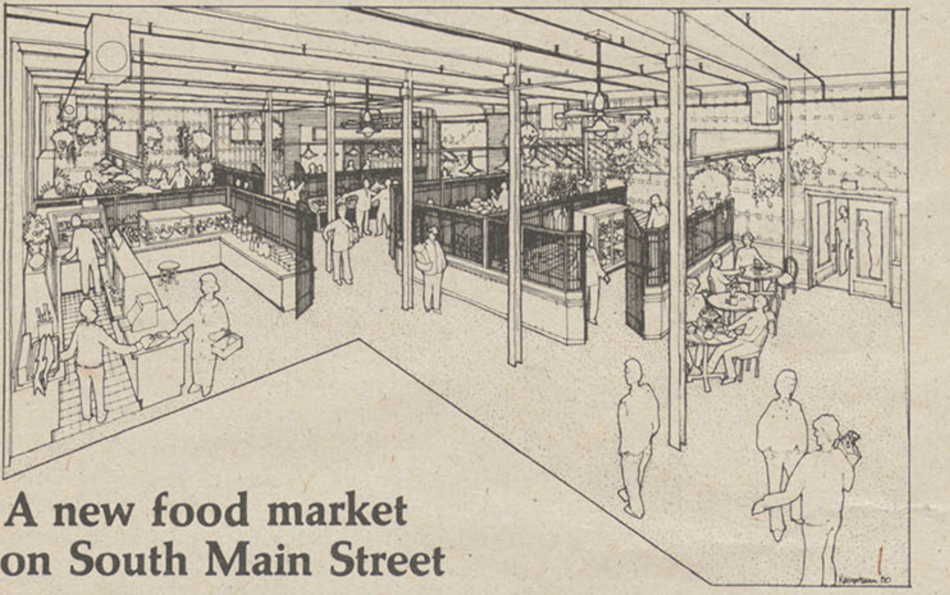
CHANGES

Selected reports on major changes in retail businesses and noteworthy buildings



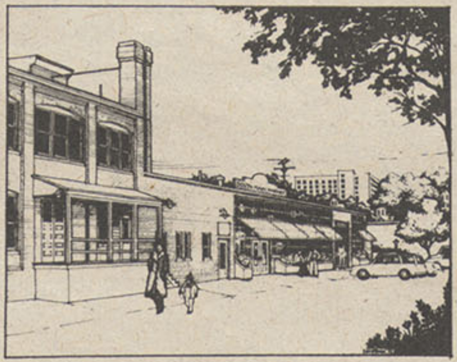
A new food market on South Main Street

The most ambitious new retail venture this summer is the 9,000-square-foot **South Main Market** being developed in the old warehouse at 639 South Main between Madison and Hill (behind and contiguous to Raupp Campfitters' space). The market is designed to resemble a European covered food market, according to developer Alex de Parry, project mastermind. Six individually owned and operated specialty food and beverage shops are separated by partitions whose upper portions are grilles. Thus customers can see the whole expanse wherever they are. Eating areas indoors and out will accommodate about fifty people, and free parking for eighty cars on the site. Project architect is Terry Alexander. The 65-year-old building has already served as a factory, dance, lumber warehouse, and a food co-operative during the Depression.

"We intend to be ready for business July 22, five weeks from now," de Parry told us confidently, despite the floating cement particles and sawdust and the din of drills and saws surrounding him when we spoke. "All the shops won't be ready then," he adds. "We've set the grand opening for October."

De Parry feels his location is ideal: near the downtown, near a senior citizens' complex under construction, near the multitude of busy young professionals in the Old West Side and the Nob Hill Apartments, and right alongside a traffic flow of 32,000 vehicles a day (according to a city study) and a pedestrian flow of many thousands to and from U-M athletic events at Michigan Stadium and Crisler Arena nearby.

Six feet tall, lean, and bespectacled, de Parry has a genteel air. He was born in France, though his father, a retired nuclear physicist, is Austrian and his mother German. The family immigrated to Chicago in 1954, and de Parry, 34, graduated from U-M twelve years ago. Preparing to enter medical school, he bought an old house. He renovated it, enjoyed the work, and soon renovated another house for friends, who turned it over to him after their short stay in Ann Arbor. After acquiring, renovating, and renting out others houses on South Fifth Avenue and in Kerrytown, de Parry switched careers and founded Ann Arbor Builders, which develops commercial and rental properties.



Although Ann Arbor Builders is renovating the South Main Market, the market is a separate business entity of his, de Parry says.

De Parry says his hardest task was selecting the type of stores that would make up the market. He gives his wife, Peggy, 25, credit for developing the stores' themes. A slim and friendly Alabaman, she handles the market's advertising and public relations and will also operate one of the new shops, **The Gourmet Goose**, with partner Donna Newsom. A food specialty shop emphasizing Northern Italian cooking, it will offer fresh pasta (fast becoming the current rage in food fashion), salads, mousses, and similar dishes for take-out or to eat on the premises. It will also sell coffee beans, nuts, oils, condiments, chocolates, and freshly-squeezed juices.

Other shops include **Richard's**, which will serve or offer for take-out dishes like escargot, quiches, deli sandwiches, and hors d'oeuvres. Proprietor Richard Brown is an experienced chef and caterer. **Buckner's Fish and Meat**, operated by Wayne Buckner, will sell fresh fish, meats, and deli cold cuts. Ivan Glusac's **The Wine Shop** offers wines and a lineup of imported beers. Glusac already operates The Beverage House in Plymouth Mall. At **The Garden Patch**, fresh produce will come from Frog Holler Produce and individual farmers. Owner-operator Ken Law has had produce markets since 1944. **Cheese and Chocolates**, owned by Janet Walker, will stock eggs, dairy products, and fresh baked goods supplied by Richard Brown, in addition to an assortment of cheeses.

Assorted Notes

Youth Center in Arborland is still open. Advertising stating "everything must go" with a terminating date simply indicates a storewide sale, according to manager Fred Pollack. "We were trying to liquidate our summer merchandise. 'Everything must go' means everything in the store's on sale. We just use that style," he said. "You have to publish a deadline—the sale will be over in so many days. That's the law; otherwise, it's deceptive advertising." Youth Center a Detroit-area chain, recently moved from Briarwood and took over Shipman's children's shop in Arborland.

Arvle Golden's service station at Packard and Hill, **Golden Standard Service**, has closed after thirty-two years of continuous management.

Golden, 62, grew up on a Tennessee farm and came to this area in the 40's to work for an aircraft manufacturer. "I started my station at the bottom and just worked up," he says. "I used to do the mechanical work, pump gas, and wash forty cars a day by hand to build up my clientele. Now it's time to take it easy. I'll travel with my wife, Katherine, fish, and go to antique and garage sales."

The former Shell service station at 1200 Packard (next to Ann Arbor Pet Supply, at the corner with Dewey Street) is now the home of **Artistic Interiors**, a gift shop specializing in Philippine wickerwork.

Tom Frye, 34, of Ypsilanti, rented the building from the pet store and opened his shop in late May after purchasing the stock of an Ypsilanti business that closed. In addition to the wicker items, he sells onyx carvings, rugs, paintings, and woven cotton sweaters—all from Mexico—and goods from Taiwan and China as well.

Frye, who works in industrial relations at Ford Motor Company's Saline plant, says he will soon sell houseplants and dried floral arrangements. The manager is Frye's brother, Terry, 27, who has worked as a percussionist for the U-M music and dance departments.

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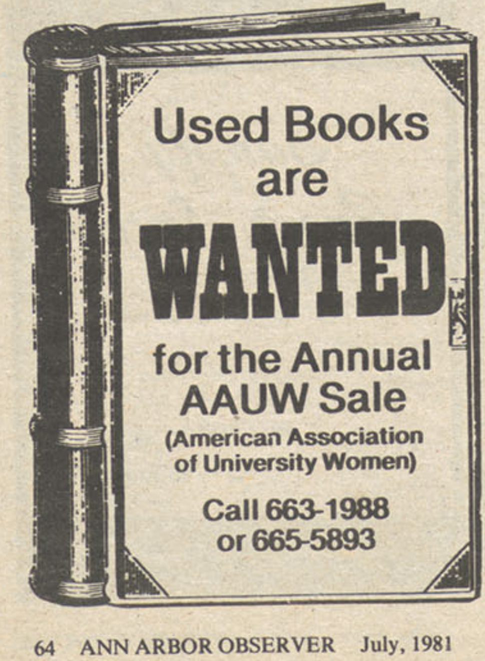

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CHANGES *continued*

Ice cream fever strikes downtown.

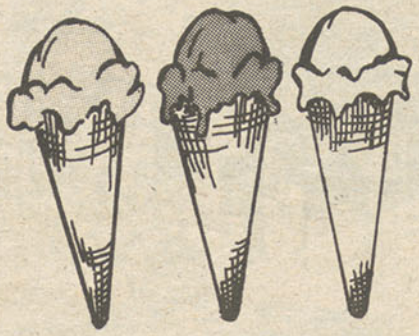
Two brothers from Dearborn, Eric and Jeff Ponds, have opened Ann Arbor's first **Stroh's Ice Cream Parlor** at 210 South Fourth Avenue, across from the Capitol Market.

The Detroit-based Stroh Brewery Company began making ice cream during Prohibition, when it took advantage of the brewery's refrigeration equipment to maintain earnings by marketing a legal cool treat in place of an outlawed one. Ice cream sales went so well that Stroh's continued production even after Prohibition was lifted in 1933. Stroh's began franchising ice cream shops in the Sixties and now has 26—all in southeastern Michigan except for one in Toledo.

At 27, Eric Ponds is already a veteran ice cream man. He has owned and operated the Stroh's parlor in Dearborn for two years and managed the shop for eight years before that. Jeff, 28, has joined him as co-owner of the Ann Arbor shop.

Eric Ponds believes Ann Arbor ice cream connoisseurs will appreciate the fact that Stroh's ice cream contains rich cream but no artificial flavors or colors. "We use colorings like beet juice to make strawberry ice cream pink," he says.

The Pondses' establishment dishes out a generous scoop (3½ to 4 ounces) for 55 cents. So far Heath candy crunch is the most popular of 32 current flavors, which do *not* include beer, though wisecracking customers regularly make that request.



Al Lozano is opening his **Casablanca Ice Cream and Sandwich Shoppe** at 330 South Main, where his Plumed Serpent gift shop used to be.

Lozano, 36, says he sold his imported Mexican gift items to his brother, who has a similar shop in Detroit, because "inflation caught up to me—prices were rising in Mexico, and people were spending less on gifts here." Lozano, who was born in Mexico, says he entered the ice cream business because he felt "being the only ice cream parlor on downtown Main Street definitely gave me something I could roll with." The south side of Main Street's 300 block, in fact, is becoming a sidewalk of culinary delights this summer, with about two hundred feet of tables and chairs already in front of Complete Cuisine, The Patisserie, and Chez Crepe.

Casablanca will be managed by Blue Munday, 24, a flamboyant Californian who recently came to Ann Arbor from Corpus Christi, Texas, where he managed an ice cream parlor that offered 220 flavors and produced its ice cream on the premises. "We'll begin offering twenty flavors of premium ice cream from the McDonald Dairy in Flint," Munday says, "but our goal is to eventually make our ice cream right here at the Casablanca." Cones cost 55 cents for a three-ounce single dip.

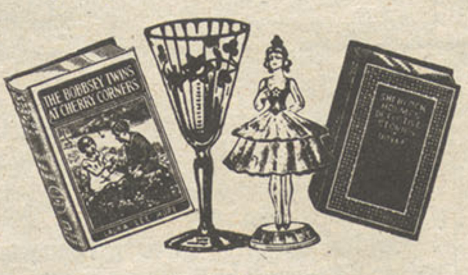
In addition to customary ice cream concoctions, Casablanca will offer ten specialty sandwiches, six soups, and four salads. It seats 45 indoors and 45 more outside on the sidewalk and the landscaped rear patio. Lozano says he will open a convenient walk through the patio between Main Street and the city parking lot on Ashley during Casablanca's business hours.

Mountain High Ice Cream Parlour at 117 West Washington Street, across from the Old German Restaurant, has had its name changed to the **Sweet Water Cafe** after ending its relationship with the Mountain High ice cream firm in Denver. The cafe now serves only Haagen Dazs ice cream. A three-ounce single-dip cone costs 85 cents. Sometime this summer, the cafe plans to begin serving continental breakfasts at seven a.m., and to offer homemade soups and deli sandwiches at lunchtime.

Curious, indeed!

The **Old Curiosity Shop** at 207 South Fourth Avenue, a door from the Capitol Market in the Washington Square office building, is the latest, and its owners hope the last, stage in the metamorphosis of a business that began six years ago in a flea market stall. Eric Eklund, 45, and his wife, Gail Johnson-Eklund, 31, started selling books and collectibles in the Arborland flea market in 1975, but soon moved into a booth in the Old World Village Mall at Westgate. "That was a gamble that flopped right along with the Old World Mall," Gail says, "so we moved to Florida for two years, then returned and opened a store in the Ypsi Flea Market in '79. We opened the Old Curiosity Shop at 619 Packard last October. We had so much stuff crammed into that store, people used to laugh when they walked in the door. But all our moves have been worth it, because this is the kind of store we've always wanted: good location, high ceilings, and plenty of light and space." The shop's long hours (til 9 p.m., open Sundays as well) are convenient to browsers.

The shop's used books, bought and sold on the premises, are organized into the usual wide-ranging categories, and the collectibles are put anywhere they fit. The shop's window display expresses its spirit. There's an Egyptian tambourine, a mallet, a metal butterfly hotplate, a glass punch bowl with cups suspended from its rim, a copy of *Gabriel Richard, Frontier Ambassador,* a Maxfield-Parrish print that seems to be of Romeo sitting on the garden wall, *Olney's Elements of Arithmetic,* two kerosene lanterns, baskets, crockery, stained glass, and plenty more.



Two specialties of the house are a book-search service for rare books and an "ephemera" section among the collectibles. "I think we're the only store in town with an ephemera section," Gail says. "Ephemera is stuff that was made to be thrown away—and maybe should have been—but wasn't." The ephemera recently included a 1964 Goldwater pamphlet, many greeting cards, a Baha'i pamphlet, bookmarks, playbills, a U-M College of Engineering Honor Code, a 1935 U-M vs. Minnesota track meet program, and a precision-tool catalog.

But the most curious aspect of the shop (though Eric's 81-year-old mother, Edith Eklund, who works in the shop, introduces herself as "*the* old curiosity") is that customers can obtain violins, pianos, or piano service at it, in addition to books and collectibles. Eric, who is from Plymouth, has twenty years of experience as a piano tuner and repairman, and Gail, an Ann Arbor native, is an accomplished violinist. ("Eric tuned my mother's piano for twelve years before I finally met him," Gail recalls.)

Recently, the shop was selling three pianos, including a 1938 Miller five-foot, eight-inch grand ($1,850) and an 1898 Knabe upright ($535), plus four violins with cases ($100–$300). ("I *know* violins," Gail says, "but I find people are hesitant to buy violins from non-music stores, so these are underpriced *by far.*")

Occasionally, the Eklunds practice violin-piano sonatas together in the shop. "We used to do that at the flea markets, too," Gail says. "We're not above trying to stop people at our door with music." "But when customers come in," Eric adds, "they either hate our shop or love it. Some say, 'Yukkhh! This place looks and smells like an attic or basement,' and walk right out. Others just love it."

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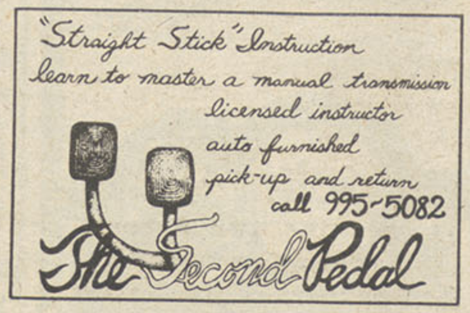

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CHANGES *continued*

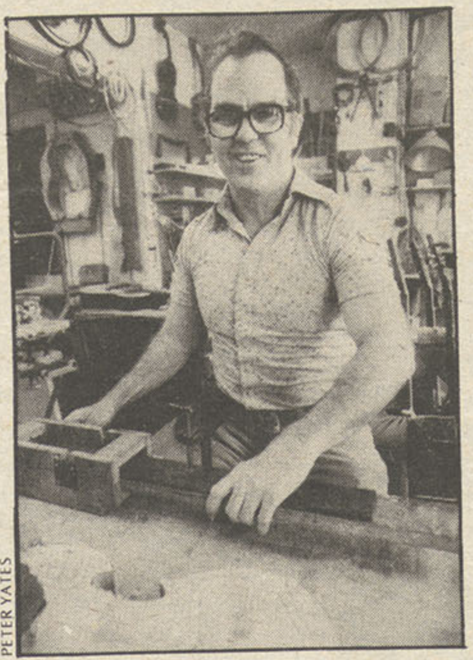
After 19 years on a second floor, Herb David's studio moves and spreads out...

After nineteen years on the second floor at 209 South State Street (next to Olga's), the **Herb David Guitar Studio** will move in late summer to the red frame house on 302 East Liberty at South Fifth Avenue, where it will occupy the entire two-story building.

"I'm moving for economic, space, and musical reasons," says David, 50, a stocky, zestful fellow who is a gymnast, weightlifter, and runner as well as a musician and nationally respected maker and repairer and teacher of acoustical (nonelectric) stringed instruments ranging from the guitar, lute, mandolin and banjo to the dulcimer, Celtic harp, and oud.

David is a pell-mell talker who gathers momentum quickly as he discusses his move. "First," he begins, "it's too expensive here. Monthly payments for the new place, which I'm buying, are less than rent here. Next, as far as facilities go, there's no comparison. We'll have five or six times more space. But it's what we'll be able to do musically that is the main motive for the move.

"It's hard to make it on a second floor. Lots of people don't come up. I didn't mind it much during my early years because I was usually here by myself. But as time went by, we offered things here that people just couldn't see. For example, I sell woodworking machines and tools to make instruments with, but I had to stuff them in the back. Now I'll have a chance to display everything.


PETER YATES

"I want to make big instruments, too—pianos and harps. And I'll have enough teaching rooms for people to come learn any of these instruments, or harmonica, or recorder, anything—and any kind of music they like—folk, classical, jazz, rock, or blues.

"And I've always wanted space for workshops. A lot of well-known performers who come to Ann Arbor have free time in the day or evening. I want them to hold workshops in my studio. Instrument companies will support that kind of thing. We'll also have space to teach ensembles, with room for a harp, piano or harpsichord, so people can learn to play together in groups.

"We'll have classes in theory and composition. Whatever people want to do to enjoy music and learn more about it—that's what we'll do. And I mean 'enjoy'. It's always going to be fun first. I think I'd like to teach wood technology, too, for those who want to make their own instruments.

"You know, I really ought to name the place Herb David's Playhouse, because that's what we're going to do: play, play, play. It's going to be like a big sandbox for everyone."

...while a skate shop and jeans store start upstairs.

A few doors from the quarters Herb David is leaving, Pam Wodehouse, 33, and Eric Saunders, 23, have opened a shop they hope can thrive on a second floor. It's **The Jeanery** at 215 South State Street, a designer-jeans specialty shop above Jason's ice cream parlor.

Wodehouse, whose father, Harold Knoch, owned Custom Counters here for twenty-five years before retiring recently, is a tall, curly-haired blonde. The day we met her, she was wearing Chic jeans by H.I.S.—feminine-cut jeans for women with a lot less waist than hip. She feels designer jeans have not run their course on the market yet. "They're convenient," she says, "and look smart. Plus, you can wear them in a lot of places that bar work jeans. When people spend thirty dollars or so for pants, they want to be able to wear them anywhere."

Saunders, who recently moved here from Brighton, says they will try to get "every designer jean made" and to offer a free "search service" to find hard-to-get jeans for their customers if the jeans aren't in stock.

Wodehouse and Saunders admit it's a challenge to attract customers to a second-floor shop, but feel the prominent sign they designed outside the first-floor entrance to their building is an eye-catcher. (It has denim-colored leters and a "J" formed by a pair of jeans running.) At first, they planned to open a gift shop, but Saunders' modeling experience led them to decide that a designer-jean specialty shop had a better chance to succeed. "This is a good location," he says. "Middle Earth started here, and they made it. If we had waited for another location or for the economy to improve, we might have chickened out. Maybe the economy won't get better, but people will still buy jeans."

Another second-story business opening recently is **Smooth Skates** at 330 South Main (next to the Central Cafe). It sells, rents ($1.50/hour), and services roller skates, skateboards, and ice skates (in season). The shop's Skatemobile van will rent and service skates for block clubs, churches, schools, or private parties. (Other skate rental shops this summer are **Easy Rollin'**, located on South State near Hill in front of Fantasy Fashions, **Church Street Skates** on Church near South U, and **Bivouac** on State.)

Greg Wolf, 33, an officer of the corporation that owns Smooth Skates, says he and several of his colleagues here were involved in the original Smooth Skates shop in San Francisco. "We were in the vanguard of the outdoor roller skating craze in 1977," he says.

Pointing to the array of skates in the shop's sunlit white and blue interior, Wolf notes that the modern roller skate is a technically advanced device with "double-action" suspension systems, highly machined bearings, and a variety of designs suited for different types of skating—sporting competitions, dancing, conventional recreation, or personal transportation. (Casual cruising speed is 8 to 10 miles per hour.)

Dave O'Reilly, 25, manager of the local shop, which is legally distinct from the one in San Francisco, says he finds roller skating an ideal aerobic exercise, easier on the foot and leg joints than jogging. He recommends skating on paved trails in places like Gallup or Buhr Parks when there is heavy traffic downtown, but advises use of elbow and knee pads regardless of where or when one skates.

Wolf and O'Reilly expect roller hockey, track, and gymnastics competitions to become popular here. "The first outdoor national roller skating championships were held in San Diego last year," Wolf reports, "and Smooth Skates fielded a team that did well. The winning quarter-mile time was about 27 seconds, or 20 seconds faster than an outstanding runner's time. Roller skating races were introduced as an international event in the 1980 Pan American Games. The U.S. swept the field. We think it will become an Olympic event in the near future."

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CHANGES *continued*

New in Plymouth Mall: a gourmet take-out, print & frame shop, and library branch.

The Epicurean, which opened last month in the Plymouth Mall (Plymouth at Nixon) is a combination take-out-and-delivery restaurant, catering service, and deli. General Manager Dan Russo, 26, says the restaurant's owners (who do not wish to be identified) conducted a nationwide marketing research study indicating that Ann Arbor was the best place to establish a take-out and delivery gourmet restaurant for "educated, well-traveled couples with a good family income." (Chicago, Miami, and Detroit also were top contenders.)

"There are only about four or five restaurants like this in the country," Russo says. "They serve people who like good food, but occasionally are too tired to cook, don't want to go to the expense of eating in a restaurant, and don't want fast food either. We'll make a complete meal for them, either from our menu or they can create their own menu if they give us time. They can pick the meal up on the way home from work, or we'll deliver. We'll serve it to them, if they like, right in their homes. We cater, too,"

Russo, tall and dignified, was born in Northern Italy and speaks with a pleasant, light Italian accent. His father is a troubleshooter for several multinational corporations, so Russo has lived in the Far East, Middle East, South America, Europe, and now North America. A graduate of MSU's school of hotel and restaurant management, he has managed restaurants in New Orleans, Chicago, and Milwaukee.

The Epicurean's menu is multinational and its decor French, but Italian cooking dominates. Sauces and pasta are made fresh daily, as are two soups.

An early menu included antipasti like eggplant with mushrooms; truffled eggs; and tomatoes stuffed with tuna, capers, and spices. Some meat entrees are marinated rabbit with salad ($5.99), Involtini—rolled beef "stuffed with Old World secrets" ($1.75), and Tenderloin El Cid—a brandy flambe with heavy cream, mushrooms, and scallions ($6.99). The shop also offers imported coffee, teas, sausages, cheeses, bulk spices, and gourmet accessories.

Russo's assistant manager and head cook, Bill Yandian, 26, was formerly head cook at the Fireside Lounge on Packard.

Also new in Plymouth Mall is **World Galleries & Custom Framing**, owned by Ed Martens, 42.

Martens moved to Ann Arbor from Atlanta a year ago to manage another framing store here and opened his own shop this June. World Galleries sells limited edition offset prints, most of them by contemporary artists who specialize in Western, wildlife, landscape, and military themes. Martens will custom frame the prints or sell do-it-yourself kits. He also frames customers' personal artwork: posters, needlework, photographs, or paintings.

"I buy, sell, and trade prints for people who invest in them," says Martens, who has an infectious, dry Southern wit. "Several local professional people call me regularly, just like they would a stockbroker, and say, 'Hey, Ed, how'm I doing today?'" Martens also sells a few originals. He has some Charles Harper semi-abstract wildlife paintings because he knows the popular artist, whose works are hard to obtain.

The **Northeast Branch** of the **Ann Arbor Public Library** will open in the Plymouth Mall "sometime toward the end of July," reports library director Gene Wilson. "We won't open with any fanfare because it'll be pretty hectic in the beginning. But we will have an open house in the fall." Wilson says the new branch will be the library's last for the foreseeable future. He explains that branches have been opened in shopping centers (the West Branch is in Maple Village) because "it's economical—we don't have to float a bond at current high interest rates to rent—and it puts us in a population and traffic center while providing us with plenty of free parking."

Librarian Kathy Kevorkian will lead a staff of nine at the new branch, located on the Nixon Road side of the mall.

Ann Arbor's new T.J. Maxx is already no. 1 in the chain.

T. J. Maxx opened its Ann Arbor clothing store on the Westgate Shopping Center's eastern flank last April. By the end of May, according to Tim Stupica, who moved here from Cleveland to manage the store, it had the highest sales volume of the 53 Maxx stores in the nation. "T. J. Maxx" does not stand for any person or phrase, though it is meant to conjure up the notion of "maximum." T. J. Maxx stocks men's, women's, and children's ready-to-wear and some gift and household accessory items (rugs, curtains, towels, etc.). Its parent company, the Zayre Corporation, also owns Hit or Miss, a chain of smaller off-price stores specializing in women's fashions.

"We aren't a discount house," Stupica is quick to declare. "We are an off-price, brand-name merchandiser. A discount store usually buys at the same price as a department store, then reduces its prices, making less profit per item. An off-price store negotiates a low price with the manufacturer at the outset—say for overproduced items or cancelled orders due to bankruptcies. The off-price store can then sell for less while still making a good profit per item." One condition of such sales, Stupica says, may be that the brand name or designer's label be removed before the off-price merchandiser sells the item.

Stupica is a serious, quiet-spoken fellow clad in vest and trousers from one of T. J. Maxx's three-piece suits. He strides through the bright, clean 20,000-square-foot store like a mother hen. Although he acknowledges that Michigan's high unemployment rate is factor in the store's popularity, the key to its success is "merchandising basics." The basics, he says, involve creating a visual impression of plenty and of making it convenient for shoppers to find what they want in the store's vast space. "We keep the rounds filled," Stupica says, referring to circular clothing racks, "and we keep the front of the store filled. We make the store look full even when a third of the stock has been sold. We keep the floors shiny and clean and make sure articles that have been removed from racks are put back promptly and in the right size sections."

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Microcomputer users experienced in Apple, Pet, TRS-80: Teach classes A² area starting fall '81. Send resume, B. Kline, 224 Berkley, Dearborn 48124.

Services

Summer art classes for children and adults in Burns Park home. Drawing on the right side of the brain, pen & ink, watercolor, colored pencil, pastel, cartooning. 10 years teaching experience. Call Kay at 996-0249.

Barry Beder Hypnosis Clinics presented by Terri White R.N.M.S. July 21 7 pm smoking, 8:30 pm weight loss. Holiday Inn (Washtenaw & US-23). Free cassette tape. No reservations necessary. 1-424-9766.

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Learn to cope with the stress and distress of modern living. Call 663-2973 or 662-2957 evenings.

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CUSTOM GARDENERS offer complete services in garden renovation and maintenance, including summer garden-sitting. Call 995-8879.

Art Fair Babysitting by Triangle Co-op Nursery. 10 am–1 pm, July 22, 23, 24 at First Presbyterian Church, 1432 Washtenaw. $5 per session. Reservations required. 662-0565.

Lomi Bodywork by Fred Schloessinger. Deep-tissue massage using breath and awareness, towards physical relaxation and emotional release. For more information or an appointment, call Nancy Brennan at 665-0779.

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Reasonable Rates
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Personal Life Readings
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Pure Water—1½¢ gal. Call/Leave a note for Don 994-3072/761-9396 8 a.m. to 7 p.m.

Framed figure drawings recently exhibited at Del Rio. Don, 996-4180 eves.

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Real Estate

Duplex mate wanted by 8/1. Responsible working female who likes cats needed for new 2 br duplex on West side. Low rent, large, convenient location yet secluded. Call for evening appointment at 662-0033.

Double room, private entrance, share bath, kitchen privileges optional. 663-2908 or 663-4270.

Woman wanted to share lovely OWS house with other feminists. Great location, yard, deck, washer & dryer. Please call 663-3504.

Personals

Independent, warm, attractive, romantic woman, avid skier, runner, bicyclist, with varied interests including reading, children, movies, food, music, psychology, seeks nonsmoking intelligent open affectionate physically fit man with sense of humor 34–48 for close committed relationship. PO Box 7148, Ann Arbor 48107.

Professional Woman—wishes to share home with older couple from Sept. to Feb or March. Will be moving to Arizona. Please call Mary, 663-8223.

Women Age 18–40 needed to help in study on health attitudes and experiences. $10 paid for participation in 1 hr interview. Call Dorothy Cameron at 995-1780 weekdays 8 a.m.–6 p.m.

MA Barc—Your best friend really needs you. Please try to find a way to come back. I love you! Charles.

Man, 39, music lover, intellectually open and honest, seeks creative intelligent woman with generous open personality and reasonably good looks for all kinds of nice things. Write PO Box 2623 Ann Arbor 48106.

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Miscellaneous

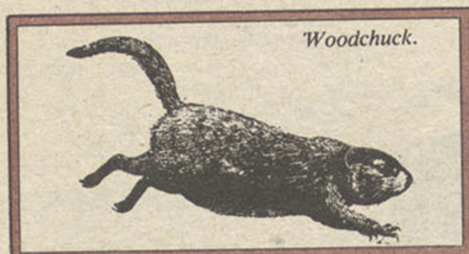
THE STUDIO: ETCHING AND LITHOGRAPHY workshops and classes this summer. Call 665-5044 eves., or 665-4962 day.

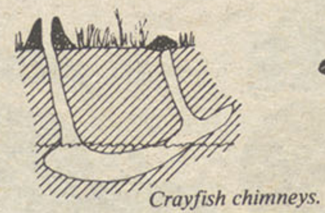
RAANANA DAY CAMP. Creative emphasis on Jewish culture in a scenic lakefront setting. Non-profit. Weekly: June 29–Aug. 7 971-7947 or 663-7485.

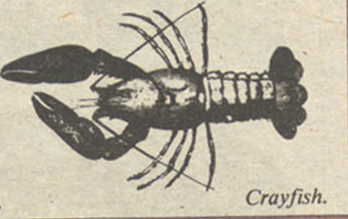
Fully furnished vacation interval home for sale, $3,800. Call 995-4400. DeLoof and Associates.

YOGA CLASSES
The Yoga Center of Ann Arbor has ongoing Hatha Yoga classes which are held on Mondays from 4–6 pm and 6–8 pm, Wednesdays from 6–8 pm, Thursdays from 6–8 am and Saturdays from 10:30 to 12:30. Students may attend up to five classes per week for a $30 tuition for 9 weeks of classes. Also available are pre-natal yoga classes which are held Tuesdays from 6–8 pm 9 wks/$30. The Yoga Center also has a meditation class on Thursdays from 8:15–9:15 and a Yoga Philosophy class on Wednesdays from 6:15–7:15. Both classes $20/9 wks. 203 E. Ann, 769-4321

NATURE


Woodchuck.


Crayfish chimneys.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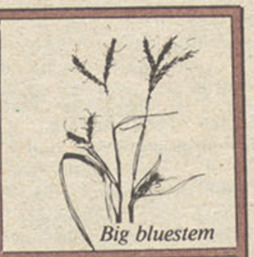
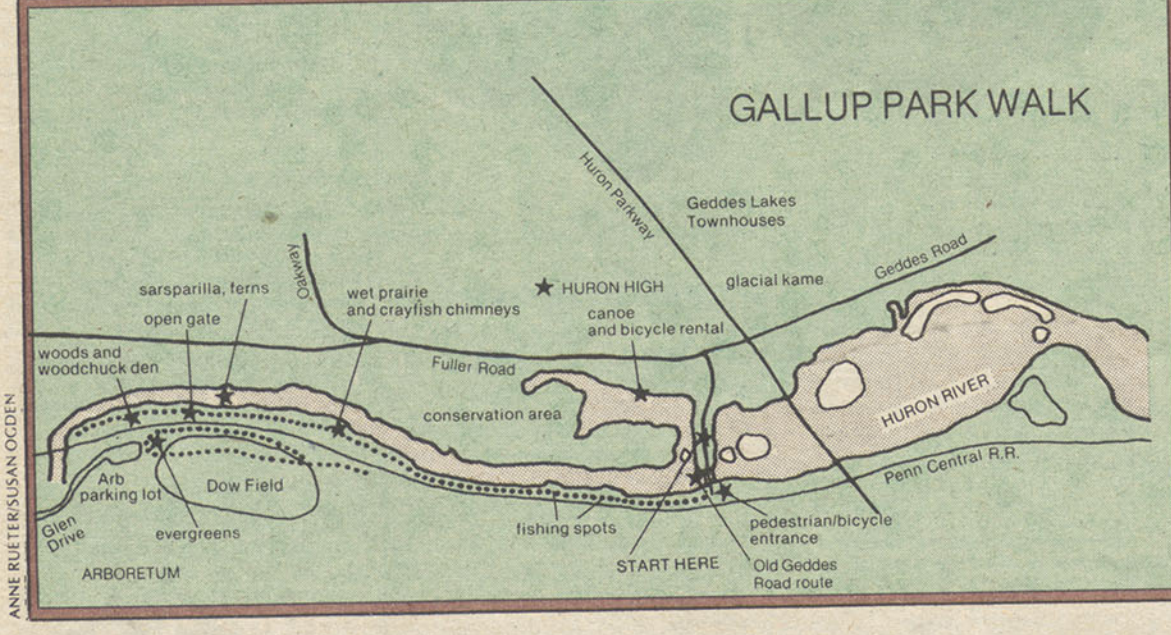
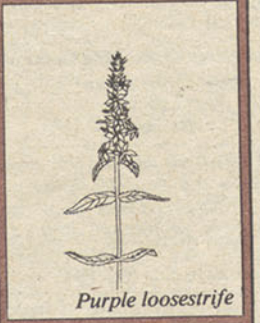
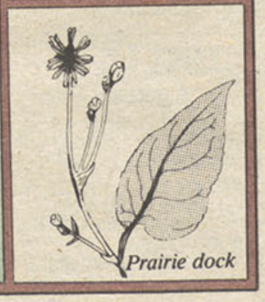

Big bluestem



ANNE RUETER/SUSAN OGDEN


Purple loosestrife


Prairie dock

River and prairie habitats in Gallup Park

How sparks from trains have preserved a narrow strip of Michigan prairie.

Since its official opening in 1970, Gallup Park has quickly established itself as one of Ann Arbor's most pleasant places to be outdoors in summer. It's an expansive place where you can canoe, picnic, watch ducks, and bicycle on miles of trails.

Most activity centers around Geddes Pond, one of the four Huron River impoundments the City of Ann Arbor purchased from Detroit Edison in 1963. Many people don't realize that the purchase included extensive shore lands. These secluded backwaters, woods, and wet meadows support some unusual plants and an abundant population of wild creatures who have become fat and comfortable in their enclaves within the city.

A narrow finger of Gallup Park extends west to the Arboretum. It is a place where several kinds of animals and plants have actually thrived because of the railroad. Like many rail rights of way, the fifty feet on either side of the Conrail tracks contain patches of rare prairie grasses and flowers. These species are found here today because railroads historically burned their rights of way to keep the area free of underbrush. Only with such periodic clearing can a prairie in Michigan withstand the inevitable onslaught of forest growth. (Today, sparks from diesel engines frequently start small accidental fires in the grasses near the tracks.)

Plant-eating animals like cottontails and woodchucks find these perpetually open prairie areas ideal for their preferred diet of young tender shoots. Apparently they don't mind the comings and going of trains, joggers, and bicyclists. The river nearby provides a diet of aquatic creatures and plants attractive to urban raccoons and muskrats.

To explore this remarkable stretch between the railroad tracks and the river, take the dirt path that leads east from the main park road at a point just north of the large wooden auto bridge. (This bridge and the park road rest on a man-made causeway where Geddes Avenue originally crossed the Huron River on a narrow iron bridge.) Especially in the evenings, families come up this path to fish for the bass, walleye, panfish, and pike that live in the river and in Geddes Pond.

After the disastrous 1968 flood washed out the aging Geddes Pond dam downstream, pond waters were low. The State Fisheries and Wildlife Division took advantage of this opportunity to kill off the rough fish like carp and undertake a major fish re-stocking effort. While city officials were busy rebuilding the dam and reshaping the shore for the new park, thousands of tiny fish, including even trout and channel catfish, were placed in the park's waters. Today some survivors of this massive experiment are reaching impressive sizes.

At a point further upstream, the land between path and river widens into a small meadow. Local botanists prize this "wet prairie." Among the 220 species identified in this confined area and along the tracks are many seldom-seen prairie plants such as prairie dock and big bluestem, the tall grass that covered the Plains States in the era of the buffalo. Blooming here in July are masses of white Canada anemones and a bright magenta band of purple loosestrife near the water. The stunning display of this introduced species is visible in many places along the river this time of year.

Half-hidden in the meadow vegetation are many small earth towers about six inches tall. They are the architectural creations of crayfish. Some species of crayfish do not live in streams. Instead they tunnel down to the water table lying only a few feet beneath the surface in locations such as this. They bring up pellets of earth from their excavations and neatly deposit them at the entrance to form chimneys. At night they climb out of their watery sitting rooms below to forage for worms and plant matter.

As you pass on into a lightly wooded area, you may see a confident cottontail or a woodchuck munching idly along the path. Several woodchuck dens are located close by. At least one of these prodigious diggers has tunneled into the gravelly rail embankment to make a den only a few feet beneath the rails. Apparently it is unperturbed by the rumblings of many trains a day passing over its head.

Woodchucks typically dig a short slanting entrance tunnel to a guard post at a depth of about four feet. Then they create one or more passageways to a central grass-lined den. There they raise their young in spring and hibernate from around November until March. Some burrows have tunnels totaling forty feet in length. All have an obscure rear entrance useful when a roaming woodchuck needs to suddenly disappear to elude pursuers. When a woodchuck moves out of its burrow, other animals such as skunks, rabbits, and foxes gladly take over these ample quarters.

From the woods there are several walking options. You can cross the tracks at any of several openings in the chain link fence that officially discourages such traffic. You could proceed west to Glen Drive and the Arboretum, or head south on a short return loop through Dow Field. Part of the Arb, this huge, flat meadow is bordered by masses of pines and crabapples. About fifty feet east of the parking lot at Dow Field a small path (probably the product of many woodchuck trips) leads north across the tracks directly to a large hole, the woodchuck's railroad haunt just described. If, however, you decide to continue west, staying on the north side of the tracks, and walk to the trail's end, you will see along the way many ostrich ferns, bracken ferns, and wild sarsparilla. Sarsparilla roots were once used in poultices for horses suffering from exhaustion.

—Anne Rueter

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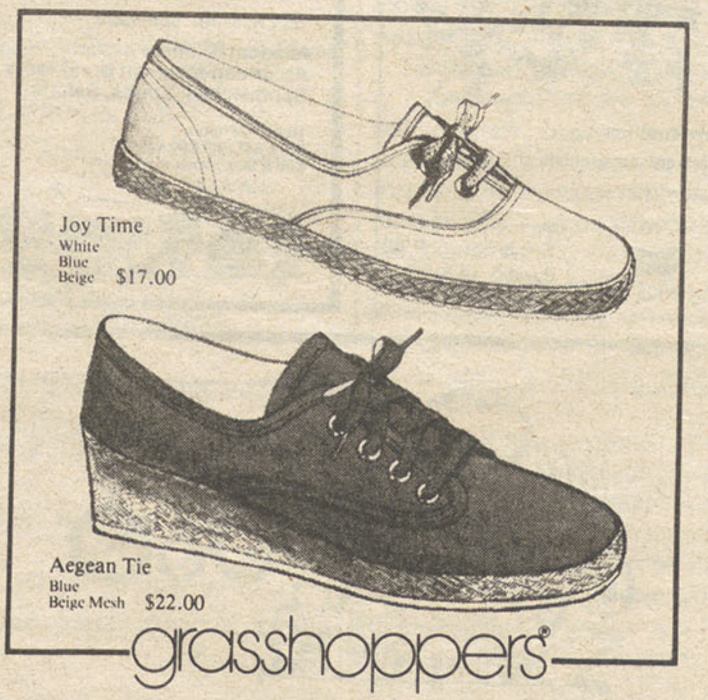

Willoughby Wanty

210 South Main 662 - 5102
Hours: Mon.-Sat. 9:30-5:30 Friday till 8:00 pm

A True Fish Story

How to buy fresh fish.
In buying whole or dressed (scaled and eviscerated) fish, make sure the eyes are bright and bulging and that the gills are reddish in color. If the fish has not been scaled, the scales should be shiny and adhere tightly to the skin.

How long to keep a fish.
After several days' storage, fish loses fresh flavor — even though it remains wholesome up to 10 days after being caught.

How to store fresh fish.
Because fish, like many other seafood products, will spoil easily if not handled with care, certain procedures **must** be followed:
1) wash the fish under cold running water and pat dry with absorbent paper toweling. 2) wrap the fish in moisture-proof paper or place in an airtight, rigid container, 3) store in refrigerator at 32° to 35°F. until ready for cooking.

How to store frozen fish.
Commercially packed, frozen fish should be stored — unopened — in its original packaging in a freezer which maintains 0°F. To freeze fresh fish, wrap in freezer paper or seal in freezer containers. **Do not** freeze fish which is wrapped only in waxed paper, parchment paper, or plastic store overwrap. **Never** refreeze uncooked fish. Defrosted fish should be cooked immediately.

How to thaw frozen fish.
Most fish can be cooked directly from the frozen state without prior defrosting. If you follow this procedure, be sure to increase cooking time accordingly. Some methods of preparation require defrosting for ease of handling — such as stuffing whole fish or rolling turbans. **Always** thaw fish in the refrigerator!

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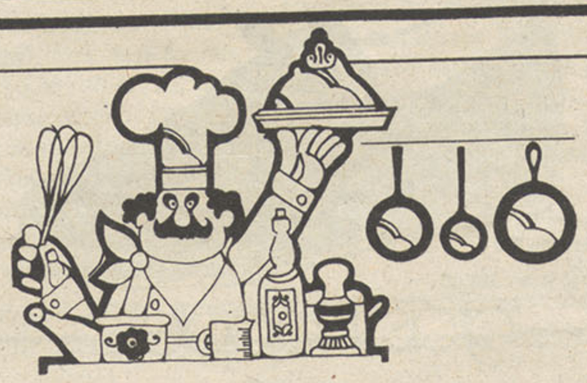

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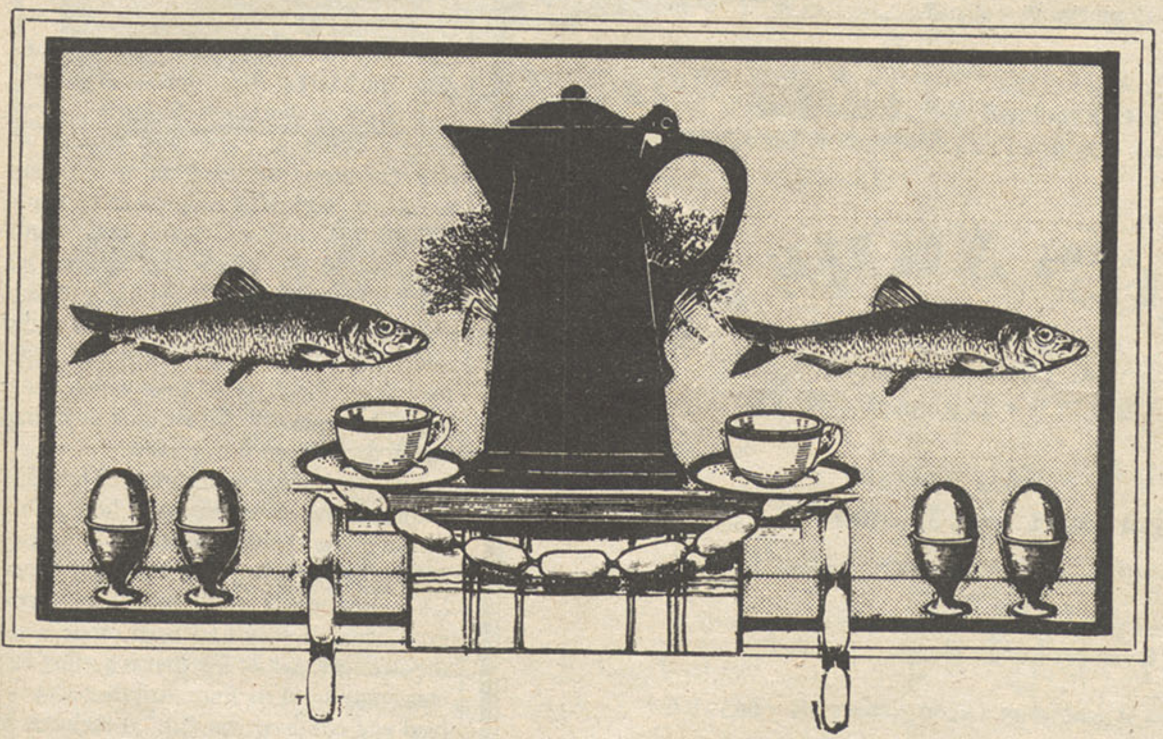

SUSAN OGDEN

TIVOLI at Kerrytown
415 North Fifth Avenue
663-7877

Description: Small, high-ceilinged room with painted brick walls, lean-to greenhouse room. Cozy place to drop in for nine breakfast omelets served from 9:30 to 3.

Price Range: Omelets $2 to $4.10. Beverage extra.

Hours: M–F 9:30–5, Sa 8–4.

Wheelchair Access: From parking lot, use door to right of greenhouse with "Tivoli" on it.

THE MARKET PLACE
422 Detroit Street at Kingsley
996-1966

Description: Small, typically bright and clean deli that opens early Sat. and Sun. for breakfast specials plus bagels and lox.

Price Range: Breakfast specials in the $2–$3 range.

Hours: M–F 11–8, Sa 10–8, Su 10–3.

Wheelchair Access: Front door.

By ANNETTE CHURCHILL

Of all the restaurant meals, breakfasts are most consistently acceptable in quality. A cafe or diner that pays even a little attention to the cooking of its eggs, the richness of its coffee, and the maintenance of its grill can put out a breakfast that starts your day right. The breath of fresh air you take in on your way to the restaurant whets your appetite. This month, bypassing many excellent standard breakfasts available around town, I looked in on two places offering breakfast menus that are out of the ordinary.

Tivoli in Kerrytown II is well known as a lunch spot but less so as a place to eat breakfast. You enter the attractive small restaurant from the open, landscaped area between Kerrytown's two main buildings. The small, high-ceilinged room is pleasant, with a large, stately window, painted brick walls, and pretty glass-shaded lamps. You can see into the tiny kitchen. Non-smokers get to sit in the cheerful greenhouse room at the back.

Margaret Mason opened Tivoli almost two and a half years ago. The menu features lunchtime favorites like omelets, quiches, soups, hamburgers, and a monthly special that can be anything from a fresh fruit plate and cheese to lasagne or Belgian stew. But beginning at 9:30 a.m., the nine omelets on the lunch menu are offered for breakfast. They are made with two-and-a-half medium eggs and are rolled around a variety of fillings that range from standard ones like cheddar cheese to fancy ones like shrimp. They are served with flavorful bread, butter, and honey.

There is a nice western-style omelet ($3.70) in which the cubed ham, sauteed green pepper, and onion are surrounded by the eggs instead of incorporated in them. A touch of Worcestershire sauce in the filling gives it extra character, and hot sauce offered on the side tastes fine with it. Link sausages, onions, and peppers make a filling for another omelet. I judged the sausages had been precooked and held, because they tasted slightly steamed. This highly flavored filling includes lots of sausage, making it the heartiest omelet I tried. A spinach omelet ($3.80) with bacon and mushrooms is made with extremely smoky bacon. The filling is bound with a delicate cream sauce, which, along with more spinach, also dresses the outside of the dish. The spinach is barely wilted and deliciously fresh tasting.

The Shrimp "N" Sherry omelet ($4.10) is made with tiny frozen shrimp bought from Monahan's across the way in Kerrytown I. I liked them in combination with tomatoes, onions, and peppers, all laced with sherry. Seafood in omelets and scrambled eggs, or creamed on toast, have always appealed to me as breakfast choices, but one rarely sees them offered.

Only a leathery plain omelet ($2) was a bit of a disappointment. To be sure, it was the only one ordered well done. All omelets at Tivoli come still creamy inside unless they are specifically ordered thoroughly cooked. Omelets are served with a light honey-whole wheat mini-loaf—a big roll, really—and honey and butter. Frozen orange juice or V-8 (45¢/65¢) and coffee (50¢) are extra. I felt the regular coffee offered lacked strength and cooled down too quickly in the thick, cold mugs it was served in. A better choice for customers who enjoy European roast coffees would be espresso (75¢) or one of a number of coffee combinations based on espresso. Among those suitable for breakfast are cafe au lait (85¢), Viennese coffee ($1 with whipped cream) and chocolate-flavored Mocha Java ($1). All are made with steamed milk. Cinnamon rolls and Danish are always available for 50¢. Tivoli is

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RAVE REVIEWS by:
★ The WASHINGTONIAN, Robert Shaffer, May 1, 1978
★ The WASHINGTON POST'S Phyllis Richman, April 24, 1977
★ The WASHINGTON STAR'S John Rosson, Nov. 14, 1976
★ The PENTAGRAM NEWS, October 12, 1978
★ The NORTHERN VIRGINIA

Larry Frommer, April 27, 1979
★ The MARKETPLACE'S Jo Ann Jones, March 3, 1979

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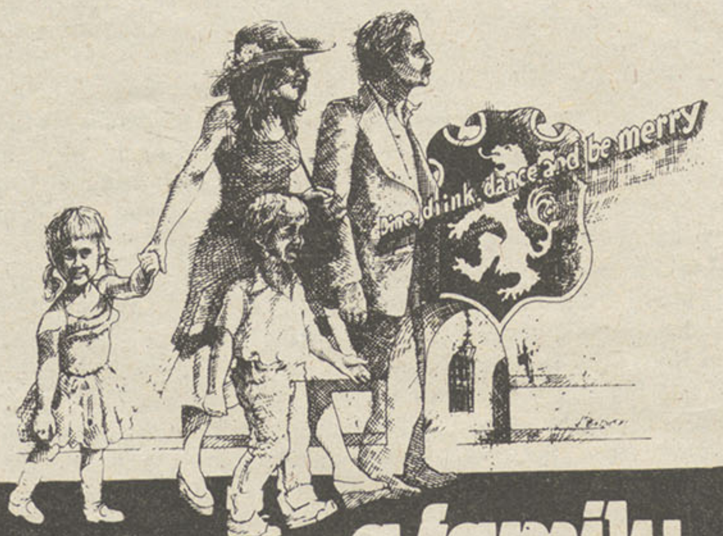
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RESTAURANTS/ continued

jammed Saturday mornings when the Farmers' Market is in full cry.

Over at Art Carpenter's The Market Place, 422 Detroit Street at Kingsley in the former Diroff's Market, six of us sat down one recent Sunday for a late breakfast. The Market Place opens about eleven o'clock on weekdays. Saturday, however, it opens at eight, and Sunday at ten. On these weekend days, it offers breakfast specials in addition to its regular deli line and, of course, bagels and lox. One of the nice things about The Market Place is that it looks like a classic deli—hospital-clean, blinding-white walls and tin ceiling, with sparkling display cases of deli items, over which hang cured sausages. Breakfast plus anything else in the deli line is available.

Eggs scrambled with shreds of lox ($3) reminded me of what a splendid combination this is. There was quite a lot of expensive lox in them, too. The mild Nova lox is used, and I would have liked them even better if they had been made with the stronger, saltier lox that is getting increasingly hard to find. Another scrambled egg combination ($2.75) includes a first-rate kippered herring—large, fishy and smoky tasting, salty, and blistering hot. Both these items should convince a nonbeliever that smoked fish is breakfast food par excellence.

French toast made from thick slices of challah—eggy-tasting Sabbath bread—is sprinkled with cinnamon sugar and served with ersatz maple syrup. Personally, I would prefer honey with it if I couldn't get real maple syrup. The French toast is chewy on the crusted edges and pudding-soft in the middle of the slice because of the soft crumb characteristics of the challah from which it is made. It is different from the usual French toast texture, but I rather liked it. Homemade cheese blintzes are leathery like real deli blintzes. Home cooks who make blintzes usually use a tender French crepe for wrapping the filling. The real thing has an appealing lack of refinement. Delicacy is all right in its place, but a Market Place blintz will bring you back to first principles. I found the blueberry topping, separately ordered, unpleasantly thick with cornstarch. A dab of good jam or apple sauce with the sour cream would be better. Very hot, strong coffee stays hot in its styrofoam cup.

I haven't often had cheesecake for breakfast, but when one of our number caved in and ordered it, I took a bite. It was terrific—moister and lighter than some, and very flavorful. The Market Place is now making this superior cheesecake on the premises.

The Sunday atmosphere at the Market Place is relaxed. People sit around reading the papers or chatting idly. You can get *The New York Times* there while they last.

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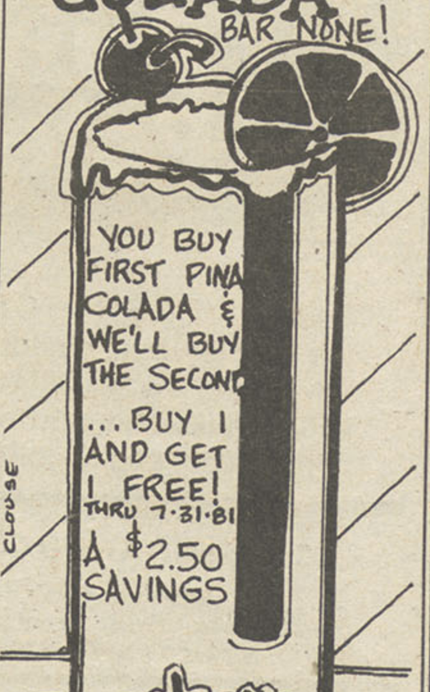

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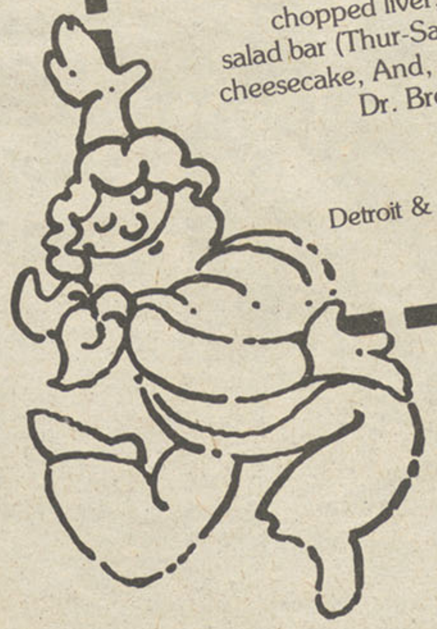

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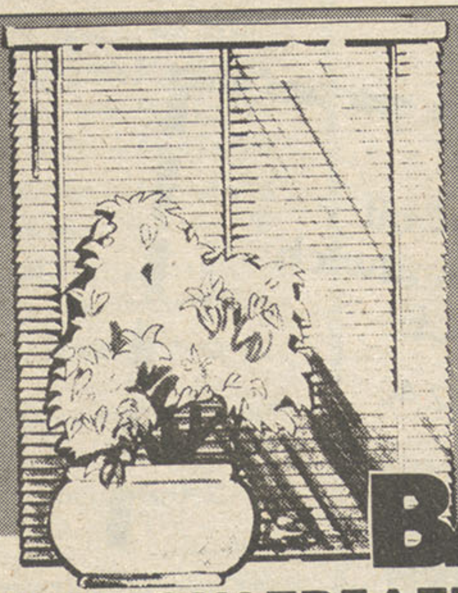

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60 1/8 to 66"	29.08	37.02	41.54	52.12	62.80	76.07	94.75
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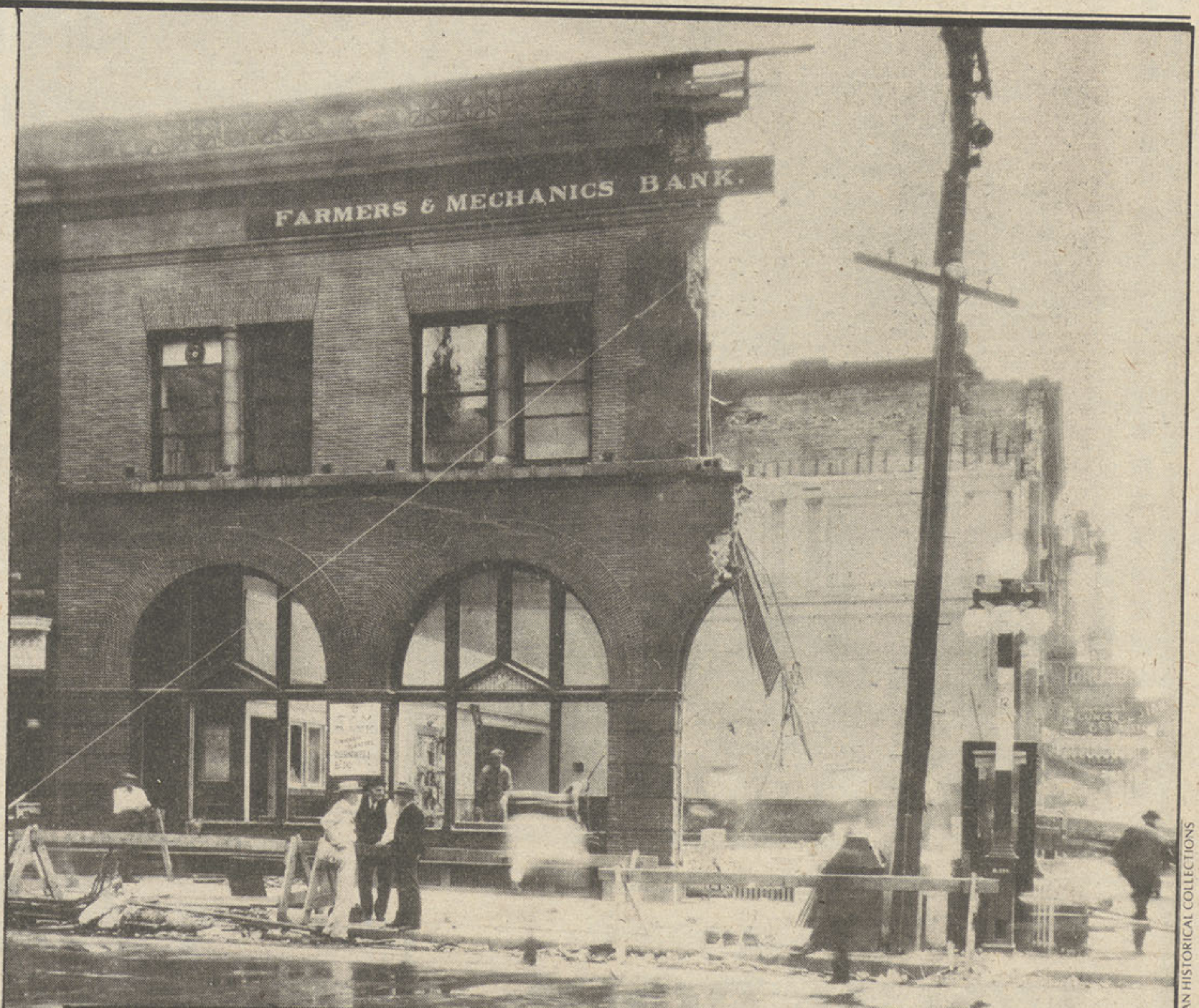
THEN & NOW

Main at Huron, August 5, 1927

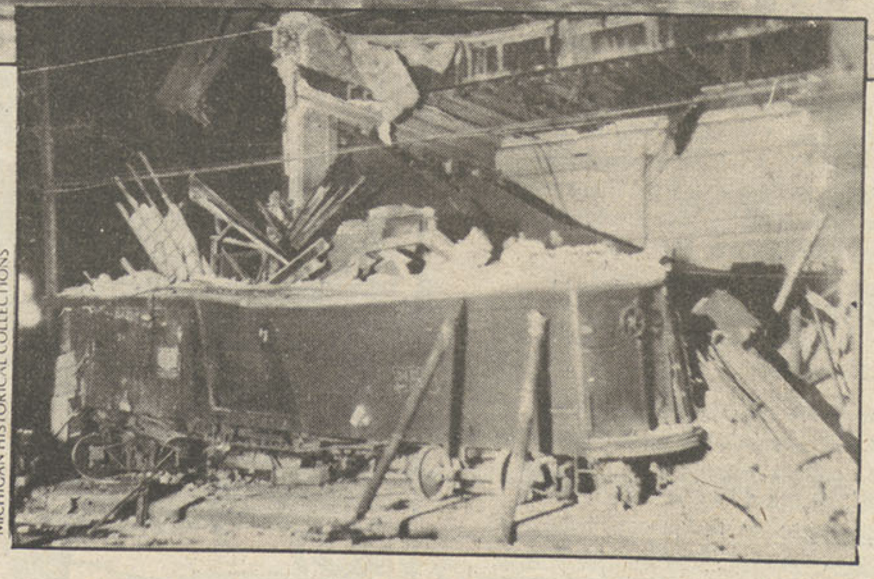
It was early August, 1927. Calvin Coolidge had just announced that he "did not choose to run" again for President, leaving the path clear for Herbert Hoover's nomination on the Republican ticket. In the most celebrated miscarriage of justice in American history, preparations were begun for the execution of radical anarchists Nicola Sacco and Bartolomeo Vanzetti after Massachusetts Governor Alvan Fuller had refused to pardon them. Countless supporters, including young Neil Staebler of Ann Arbor, organized in the pair's defense. Also in August, prospects for the new 1928 auto sales were bright, due to anticipated increases in export business and also to lowered sales last year caused by uncertainty over Ford production from the changeover to the Model A.

In Ann Arbor, the biggest local news was about a proposed "dog days" law requiring dog owners to keep off the streets all uninoculated dogs during July and August to lessen the threat of rabies. A quick perusal of the daily paper revealed that the fourteen-room house at 310 East Liberty rented for $125 a month furnished; that an eight-room brick house convenient to downtown (indoor plumbing, oak floors) could be bought for $10,500; that a men's suit with two pairs of pants cost $28.50 at F. W. Gross on Main Street. Prices at the Kroger's on East Washington included Country Club hams at 30 cents a pound, coffee at from 33 to 43 cents a pound, and watermelons for 33 cents. As he prepared to open fall football practice, Coach Fielding Yost expressed concern about finding a successor for All-American quarterback Benny Friedman.

Though the Automotive Age was well begun, streetcars and interurbans still clanked up and down various Ann Arbor thoroughfares. Freight was hauled on the Detroit, Jackson and Chicago railway which ran down Jackson onto Huron, turning south on Main and continuing out Packard to Ypsilanti. In the early morning of August 5, four interurban freight cars provided the most unusual disaster in our town's history. Shortly after midnight, motor trouble kept the train from getting up the long grade on Jackson Avenue. The train had been split into two sections at Grandview, each to be moved independently up the hill. The first section made it up to the Glendale siding. As the second section was being backed up to hook up to the first and continue west, the couplings failed, and the pilotless cars started rolling downhill—past The Forks at Dexter, then nearly two miles down Huron, gaining speed all the way. As they passed under the railroad viaduct and traveled up two blocks to Huron and Main, the cars' speed was estimated at 50 mph. At Huron the tracks turned 90 degrees onto South Main, but the runaway cars couldn't negotiate the angle. The first car embedded itself in the lobby of the recently remodeled Farmers and Mechanics Bank (now Ann Arbor Bank) "with the impact of a cannon shell," according to the next day's account in the Ann Arbor *Times-News*. The bank's front wall caved in, and the roof collapsed. In Prochnow's Dairy Lunch next door on Huron, "the wall bulged and a patron was knocked from his stool. . . . Late-night patrons of the several nearby restaurants and candystores [no bars; remember, this was during Prohibition] thought an earthquake had occurred, the impact sending clouds of dust and broken brick through the air." Leslie Wessinger, who had been inside the popular Sugar Bowl restaurant on Main Street next to the bank, reported, "I rushed out onto the street but could not see anything for awhile on account of the dust." People two feet from each other could not see each other. W. P. McAdams of Hamilton Place, the janitor at the Times-News building on Ann near Main, was another witness. "He always watched trains turn there, so he was used to the rumble, but felt there



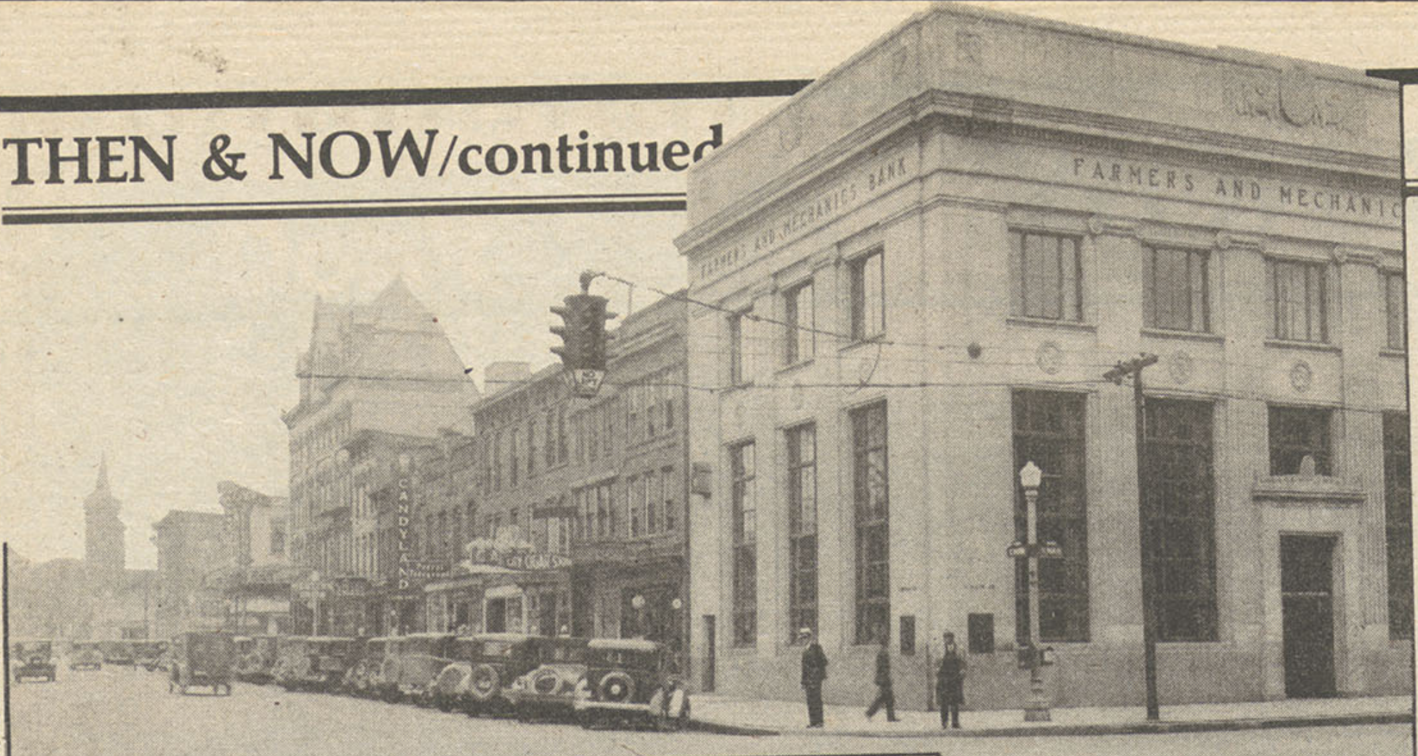
MICHIGAN HISTORICAL COLLECTIONS



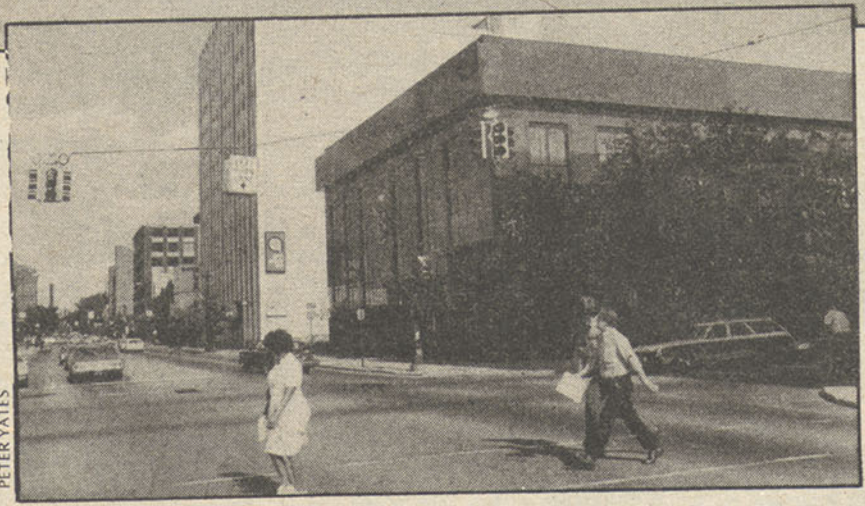
MICHIGAN HISTORICAL COLLECTIONS

(Left) The first car of the runaway interurban freight demolished the bank's front wall when it failed to negotiate the right-angle turn of the streetcar tracks from Huron onto South Main. (Above) Photo taken the next day reveals the extent of the damage to the handsome new brick building. Main Street is to the right.

THEN & NOW/continued



MEL IVORY/Courtesy of Ivory Photo



PETER YATES

(Above) Circa 1934. A limestone edifice replaced the damaged building. In 1934 Farmers and Mechanics Bank, weakened by the Depression, joined with two other banks to form the city's largest financial institution, now known as Ann Arbor Bank and Trust. The limestone facade was covered with marble in 1970. (Left) 1981 view.

was something unusual about the sound this time. They made too much noise for one thing, and he didn't hear the sounds with which he had become familiar, as for instance, the screech of brakes as the trains are slowed down for the turn and the gradual dying out of the rumble as they lose speed.

"Instead, the rumble and roar increased in intensity, and to Mr. McAdam's startled gaze, four charging monsters emerged from the small canyon of West Huron Street."

McAdams called the editor, who called the staff, and the newspaper's reporters were swiftly at the scene.

When *Times-News* photographer George Kerwin arrived, he took several "flashlights," whose blinding light added further to the nocturnal excitement.

"Many spectators murmured thanks that the wild ride of the speeding cars had not occurred during the day," concluded the newspaper account. "Visions of employees in the bank, its customers and pedestrians on the street caused shudders."

The bank set up temporary quarters a block away; the railway assumed financial responsibility for the accident.

YOUR BODY

was made to move, not to be sedentary. However, today's professional life style makes it inconvenient to move regularly and with sufficient intensity to keep in the best physical condition. You short-hop from home to attached garage to car to front-row parking space to the elevator to your office (for three or more hours of sitting), to lunch, then back to the desk . . . it's a familiar routine, isn't it? Some people try to "catch up" on exercise by working up a good sweat a couple of times every weekend, but the results are all too often exhausting, inefficient and painful.

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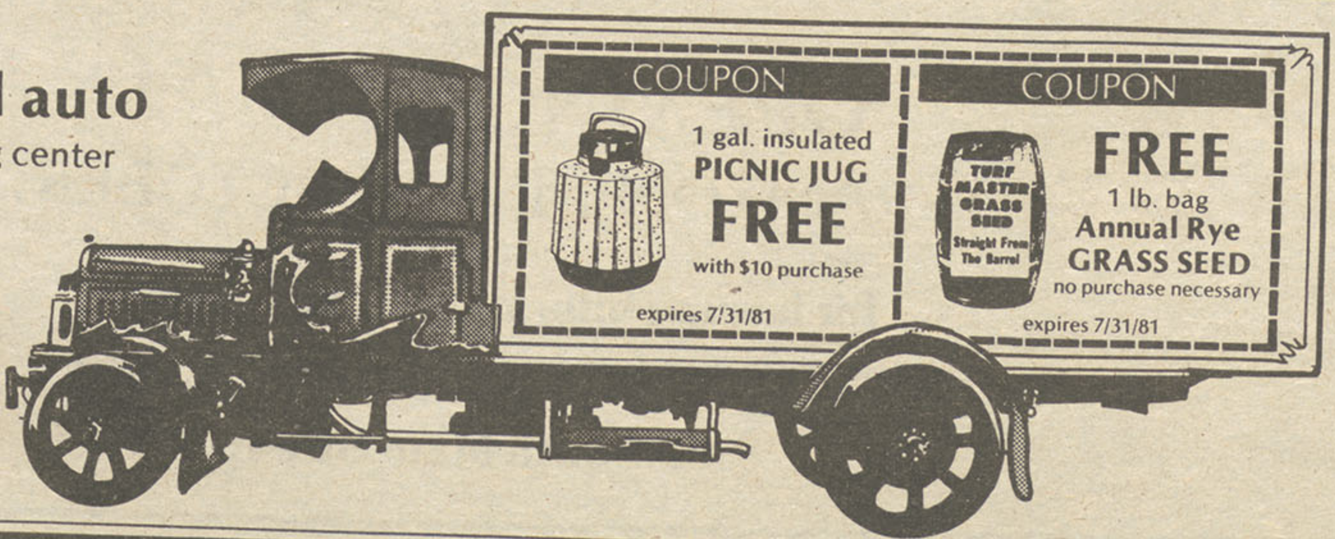

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